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Kodak's Colette Scott on the Future of Film

Rumors of the death of film for capture and exhibition of motion pictures have circulated for years, and have only increased with the introduction of high-res digital cameras and projectors in the past decade.

LF Examiner's James Hyder spoke with Colette Scott, Eastman Kodak's North American sales and marketing manager for post production entertainment imaging, about the future of film for giant-screen producers and theaters. (This article was set for this issue long before the IMAX digital controversy arose.)

LF Examiner: As multiplexes are converting to digital, what do you see as the role of film for exhibition purposes, both in the multiplexes and in giant screens?

Colette Scott: Well, let me just talk a little bit about the phrase "converting to digital." My understanding is that what's happening right now is that the existing giant-screen film theaters are still intact, and that the IMAX digital projectors are being added to the footprint. So there is a big difference between "converting" and adding footprint. I think that's a really

important thing to talk about, because whether it's digital or film, the entire market for exhibition of large-format films is expanding. So that's a good thing.

Often people don't look at the broad picture. They may see a few of these film screens converting, and they think, "Oh, my God, they're all converting," and that's really not the case. So from a strategy point of view, what I'm seeing is that in 2009, IMAX digital is adding share for large-format exhibition. That's one thing.

And before we go into the 35mm, the other part of it is that, if you think about origination, I wonder if the material that's going to be displayed in these digital exhibition areas is going to be different. What digital has brought to the table is the ability for very low-budget productions to be made electronically that wouldn't have been made before, and that don't really compete with a film project.

In origination, if you look at the number of productions and their budgets, it's kind of like a pyramid. On top you have a small number of projects with high budgets. And then you've got the middle ground, as far as number of projects and budget. And on the bottom, you've got a very large number of projects with low budgets.

What we saw in origination was the bottom of the pyramid expanded because of digital, but the top of the pyramid didn't change. We saw a little bit of change in the middle, but not a whole lot.

I think people tend to look at the switch to digital as an all-or-nothing scenario. We don't see it that way. We see it as a "both" scenario for a long, long, long time to come. I wonder if the material that's going to be shown digitally is going to be different.

(see SCOTT on page 6)

Gelfond: Imax To Change Branding Policy

Imax Corporation CEO Richard Gelfond says the company will take steps to identify its digital theaters to customers, after a controversy sparked by a comedian's blog generated two weeks of sometimes harsh criticism of the company from the media and the public. This reverses a company policy, in place since the rollout of the MPX projection system began in 2004, that insisted that "The IMAX Experience" is the same in all IMAX branded theaters.

It all started on the evening of Monday, May 11, when actor and comedian **Aziz Ansari**, co-star of NBC's *Parks and Recreation*, posted the following "tweet" to his 25,000 followers on Twitter: "WARNING: AMC theaters are running FAKE IMAX's and charging \$5 extra for a slightly bigger screen. Boycott AMC. Don't let them fool you."

A few hours later, Ansari posted a blog entry that blasted Imax and AMC for the fact that the Burbank, CA, theater in which he had seen *Star Trek* had only a "slightly bigger than normal screen and NOT the usual standard huge 72 ft IMAX screen."

Between sending the Twitter message and posting the blog, Ansari had found *LF Examiner's* October 2008 editorial, "Is IMAX the next New Coke?" on our Web site, which became the source for much of what he later wrote. He said in the blog

(see **ANSARI** on page 10)

Premiering next month
Transformers: Revenge of the Fallen:
The IMAX Experience
See page 13.

Inside *LF Examiner*

Astronauts Film in Space for Hubble 3D	2
An Editorial by James Hyder	3
The Biz: Deals, Personnel	4
Premiering Next Month	13
In Production	14-15
Worldwide LF Theater Inventory	16
Bookings Data	17-25
Directory	26-27
Classified Ads	27
Shorts	28

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Astronauts Film Telescope Fix for *Hubble* 3D

by Robert Pearlman

First published at collectSpace.com.

May 19, 2009 – Eight pairs of eyes were trained on the Hubble Space Telescope as it was released into orbit after spending a week berthed in space shuttle Atlantis' payload bay. Seven of those stares belonged to the crew of STS-125, who worked to upgrade the satellite during that time.

The eighth captured the view for the rest of us: an IMAX 3D camera.

The camera was flown on the orbiter to document the fifth and final crewed mission to service the telescope for *Hubble* 3D, to be released by Warner Bros. Pictures and Imax Corporation in the spring of 2010. It will be the seventh giant-screen film to document NASA's space activities and the sixth to include scenes shot on orbit. It's also the second 3D space film, following 2002's *Space Station 3D*.

"The main story is to showcase Hubble and its fantastic legacy," said producer and director Toni Myers in an interview with collectSPACE.com. "It's sort of the life of Hubble. A big feature of the film will be this repair," she added.

"This is a bigger threat, a bigger challenge, than I had originally thought," admitted STS-125 pilot – and cinematographer – Greg C. "Ray Jay" Johnson, during a pre-flight interview. "We only have eight minutes of tape [sic] at 30 seconds a whack, so you can screw this up," he observed.

Because of weight constraints, a compact 30-perf 3D camera was flown inside Atlantis' payload bay. Unlike the massive IMAX Solido 3D camera used to film the crew's training and launch, which employ two rolls of film – one for each "eye" –

the orbital version records both left and right eye images on a single strip of film.

"What that means," explained Myers, "is to maintain 24 frames a second, it has to go twice as fast. Normal IMAX is 336 feet a minute, so this one is running 672 feet a minute."

The camera holds 5,400 feet – more than a mile – of film, but that equates to just eight minutes of shooting, and there's no way to reload the camera, which is mounted in a sealed housing in the shuttle's cargo bay.

Myers developed a list of about 40 possible scenes that Johnson might capture, ranging from activities dur-

seconds of film through fog. Checking for fog... before a scene will prevent this." The daily notes provided tips for preventing the fog, as well as better ways to frame and shoot scenes in the crew cabin using small HD camcorders, whose footage will be converted to 3D in post-production.

Mostly though, the team suggested replacement shots as scenes planned for daylight slipped into the night. As the shuttle circles the Earth, it moves in and out of sunlight every 45 minutes. "You can't plan for that very rigorously, except to know what your backup is. So every day, I am re-planning, if we've lost a shot, how to make it up. It is sort of juggling those eight minutes" of film, Myers said.

A note to the astronauts before the mission's final spacewalk instructed, "This is the prime shot of the [Fine Guidance Sensor], but it may be threatened by darkness per the re-planned time line. We very much want this scene. If in real time you see that the install scene is going to be too dark, then we need to shoot



Director Toni Myers and DP James Neihouse.

ing the mission's five spacewalks to the releasing of the telescope. What she didn't want were posed shots. "No 'Hello, Mom!' kind of scenarios," recalled Johnson.

As it turned out, astronauts hamming it up for the camera was the least of their concerns. Of greater worry was the condition of the camera and the timing of key mission events. On the sixth day of the flight, mission specialist Drew Feustel noticed during a spacewalk that the enclosure window through which the IMAX camera shoots was fogging up.

"Many thanks to Drew for making the catch on the window fog," read the Flight Day 7 IMAX team notes that were uplinked to the crew. "We can't afford to shoot the remaining

the FGS2 removal BEFORE it."

Of course, some shots cannot be replaced. Not only was the release of the telescope a pivotal moment in history – it was likely to be the last time humans would be within eye-shot of Hubble – it was also the end of the mile-long roll.

"You should allow the camera to run out on this one," the note for the day began.

Elsewhere in their morning mail, the crew was advised to turn on the lights in Atlantis' cargo hold. "Turning on all possible payload bay flood lights will increase the chance for successful filming," the note explained.

Taking people to the stars

(see *HUBBLE* on page 13)

Imax's Welcome Change on Branding

An editorial by James Hyder

Just as this issue was going to press, **Imax Corporation** CEO **Richard Gelfond** relented on the company's five-year-long policy of branding its retrofitted multiplex theaters identically to its purpose-built giant-screen theaters. (See article on page 1.) As a result, this editorial now takes on a significantly different tone and message than the one I would have written a day earlier.

In agreeing to provide customers with information about the type of IMAX theater they are entering, Gelfond is finally doing what virtually everyone in the industry has been asking him to do for nearly a year. As we reported last October, Imax's largest multiplex partners, **AMC Entertainment** and **Regal Entertainment Group**, had originally wanted their new theaters branded as IMAX Digital. **Giant Screen Cinema Association** chair **Toby Mensforth** told Gelfond at the association's conference last fall that institutional theaters also wanted some way of differentiating their theaters from the multiplexes.

Despite this near universal agreement among Imax's customer base, management insisted on branding all theaters simply as "IMAX," regardless of size or format. The company continued the rollout of its digital systems through 2008 and early 2009, issuing press releases that

spoke about massive screens and theater geometry, encouraging the public to believe that the dozens of new theaters springing up in multiplexes were no different than the classic, purpose-built giant-screen theaters they had visited in museums when they were kids.

Last October, I warned against Imax's hubris in assuming that paying customers could be fooled this way indefinitely. I'll admit that I was somewhat dismayed when, thanks to credulous local media

ers.)

As *Los Angeles Times* columnist **Patrick Goldstein** said in his May 13 article, "If nothing else, this is citizen journalism at its best. Ansari's blog post touched a populist nerve, getting picked up everywhere in the blogosphere, where Ansari was treated as a Seymour Hersh-style investigative hero."

Ansari, and most of those who spoke out after him, rightly saw that the issue was not smaller screens *per se*, but communication. Customers need to know what they're getting before they plunk down their cash, and all of Gelfond's analogies to BMWs and 767s couldn't mask that simple fact.

Since *LF Examiner* was the source for most of the facts Ansari used in his blog, you might assume I now feel vindicated, proud, even triumphant. But I don't. I'm saddened by the damage this fiasco has done to the reputation of Imax Corporation and by extension, the hundreds of theaters, mostly institutional, that built that reputation over the past 40 years.

I'm also concerned about how the company intends to correct the situation: whether it will own up to having been mistaken and be more direct and open with the public in future, or if it will merely attempt to put a PR band-aid over the problem in the hope that the immediate furor will die down and things will go back to normal.

I have been a fan of the IMAX format since before I started in the industry 25 years ago. I have counted some of the founders of the company as my friends, and remain friendly with many present and former Imax employees. As I have said frequently, I have nothing against Imax itself, and wish it only success.

However, in the past several years Imax's upper management has demonstrated an arrogance and unwillingness to consider the views of its stakeholders that has led directly to the mess it finds itself in now. *LF Examiner* has seen this arrogance in the company's repeated charges of bias for merely reporting facts that weren't spun to Imax's liking. This "blaming the
(see **EDITORIAL** on page 12)

**You might assume
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But I don't.

**I'm saddened by
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reports at most digital openings that did little more than parrot Imax press releases, the public remained essentially silent for ten months. Only a few voices rose up to object to the smaller theaters, and not even the high profile of **Roger Ebert's** column (see *Shorts*, *LF Examiner*, March 2009) was able to break the silence.

However, I am not surprised that it was *Star Trek* that broke the logjam. Say what you will about Trekkers, they know their technology, whether it's 23rd century transporters, 21st century social networks, or 20th century film formats. More so than fans of *Watchmen*, apparently, *Star Trek* fans have been to science centers and have seen movies in giant-screen IMAX theaters. They wanted to see Kirk, Spock, Bones, and Scotty on six-story screens, so it's no surprise that at least one of them would let the others know when the experience didn't live up to his expectations. It just happened that that one was **Aziz Ansari**, an actor/comedian with 25,000 Twitter followers. (Since the controversy broke out, Ansari has gained nearly 7,000 follow-

Corrections

The item on distribution of 3D Entertainment's *Oceans 3D* in The Biz section of the April issue contained several errors. European distributor Wild Bunch is not a new company; it has been in business in Europe since 1993. Wild Bunch acquired theatrical rights to *Oceans 3D* in France, and all media rights worldwide, except for the U.S. and Canada. 3D Entertainment has retained those rights and will be making deals to assign them to local distributors.

Oceans 3D is the first-feature length documentary to be shot and released in digital 3D.

FILM STOCK

Imax Q1 results

On May 7, **Imax Corporation** reported its financial results for the quarter ending March 31, 2009: a net loss of US\$2.6 million (\$0.06 per share) on revenues of \$33.7 million, narrowing a loss of \$10.3 million ((\$0.25 per share) on revenues of \$23.5 million in the first quarter of 2008. Operating income increased to \$2.0 million in the quarter from an operating loss of \$5.6 million in 2008's Q1.

The company signed deals for three sales-type leases in the quarter, one of which was installed in the quarter, compared to more than 69 signings (about half of which were joint ventures) in the first quarter of 2008. As of March 31, 2009, Imax had a backlog of 190 theater systems, 89 of which are joint ventures.

At the end of the quarter 371 IMAX theaters were operating, an increase of 24 percent over the same time last year. Of them, 73 were digital. There were 250 commercial IMAX theaters operating at the end of 2009's Q1, an increase of 40% over last year.

Imax CEO **Richard Gelfond** said that, "given the early success of our digital rollout, our strong lineup of film product, and our focus on cost containment, we continue to believe that we should achieve strong revenue growth and return to profitability in 2009."

In a conference call, analyst **Eric Wold** of Merriman Curhan Ford asked about research and development spending in 2009, projected to be \$4.5-5 million for



Sony's 4K digital cinema projector

the year. Gelfond said, "We're looking at maybe developing more towards an IMAX Live at some point, where we could broadcast live events. We're working on technology we call ghostbusting, which is to make the ghosting better in IMAX theaters." In response to a follow-up question, he added, "We still don't have an upgrade product for the very large theaters. That's a long-term project that we're working on."

Regal makes deal for Sony 4K

Following a similar announcement from **AMC Entertainment, Inc.**, last month (see *The Biz*, *LF Examiner*, April 2009), **Regal Entertainment Group** has announced that it will convert at least 5,000 screens to Sony 4K digital over the next three to five years. About 1,500 will have 3D capability, using Sony's dual-lens adapter system, which projects a 2K 3D image using an over/under process.

Regal chairman **Mike Campbell** told *The Hollywood Reporter* that the credit crunch, which delayed the rollout of 2K digital systems, has had a "silver lining." "It has allowed us to roll out superior technology. Over the past 18 months, the cost of Sony 4K technology has dropped to where it is just marginally more expensive than 2K, and...4K gives us a competitive advantage over 2K." Financial details of the deal were not disclosed.

Along with the 4,500-screen AMC deal announced last month, the deal will bring Sony's base of 4K installations in the U.S. to 11,000.

Regal is the world's largest theater chain, with nearly 6,800 screens in 550 locations, including 38 IMAX screens, 23 of which are digital. (See also the item below about Regal's new CEO.)

GSF to distribute *Magic Journey*

Orbita Max has selected **Giant Screen Films** to distribute the 45-minute LF version of *Magic Journey to Africa* to giant-screen theaters internationally. The film will be released in two editions: a 90-minute feature for conventional theaters

and the shorter giant-screen version, which will be available in 2D and 3D.

Magic Journey was filmed on location in Namibia and South Africa, and directed and produced by Orbita Max's **Jordi Llompart**. It is set for release in late 2009.

Red Crabs distribution deals

Mark Simpfendorfer Productions has selected three companies to distribute *Red Crabs: Australia's Christmas Island* in different regions and formats. Australia's **Offset Films** will distribute the 40-minute title in Australia, Asia, Europe, Africa, and the Middle East; **BIG & Digital**, recently founded by **Tina Ratterman**, will distribute to theaters in the Americas; and **Evans & Sutherland** will distribute to the digital fulldome market worldwide.

The film will be available in 15/70 2D, digital 2D and 3D, and fulldome formats this summer, and in 15/70 3D and 8/70 2D in the fall. It will have its industry premiere at the **Giant Screen Cinema Association** conference in Indianapolis in September.

Red Crabs focuses on the annual migration of millions of red crabs across the tiny island in the Indian Ocean, and looks for reasons the population has dropped from hundreds of millions to about forty million in the last century.

Much of the film was captured in time-lapse with two Canon digital SLR cameras with a resolution six times greater than HDTV. According to a press release, **Fotokem's Andrew Oran** said that the film "features what may well be the highest resolution digital capture employed in a giant-screen documentary to date."

White Oak is keeping busy

John Jacobsen of **White Oak Associates**, in Marblehead, MA, reports that the consulting firm has made several new deals with institutions with giant-screen theaters. The **Science Museum of Virginia** in Richmond, has selected White Oak to work with the museum's Strategic Planning Committee to develop a Strategic

THE BIZ

DEALS

Master Plan that will “reinvent” the 32-year old institution.

For **Telus World of Science Edmonton**, in Alberta, White Oak and subcontractor **AldrichPears Associates** will provide master planning services for an expansion that will double the current facility’s size, and update its 35-year old IMAX theater.

Jacobsen adds that White Oak’s **Mark B. Peterson** “has been busy with giant-screen and fulldome studies all over the globe, from from the Mississippi Museum of Natural History, to St. Thomas, USVI, to **Science North** [in Ontario], to Victoria, BC, to a few sites in the Middle East.”

Barco, Kodak make d-cinema deal

Netherlands-based **Barco** and **Kodak** have entered into a digital projector supply agreement under which Barco could deliver up to 10,000 digital cinema projectors for Kodak installations. Kodak will supply screen management servers and theater management systems to support Barco’s DLP-based projectors.

Future of Vancouver IMAX unclear

The operators of Vancouver’s **Canada Place** exhibition facility are seeking proposals for the redevelopment of 40,000 square feet (3,700 square meters) of space that includes the 495-seat IMAX 3D theater and an observation deck that overlooks Vancouver’s harbor.

An article in the *Vancouver Sun* quoted a representative of **Canada Place Corporation** as saying, “We’re looking to turn the theater and observation deck into an exciting new visitor experience. We want a partner that can create a long-term situation and invest in the future of this premier Canadian destination.” Among the possibilities being considered are a restaurant, a community theater, and a “Cirque du Soleil” venue.

Mark Welton, **Imax Corporation**’s executive vice president for theater operations, said that the company hadn’t decided whether it would submit a proposal,

but that he would meet with **Canada Place** “to learn their long-term plans and see if it makes sense to continue our partnership.” Imax’s long-term lease, and its naming deal with Canadian railroad **CN**, ended two years ago. Since then it has leased the space on a monthly basis.

Built for Expo ‘86, the theater was the first IMAX 3D venue in the world, and hosted giant-screen industry conferences in 1997 and 2007.

Sciowa appoints Jennings CEO

The **Science Center of Iowa** has appointed **Paul Jennings** as its new president and CEO. Jennings, a native of Scotland, takes over the position from **Mary Sellers**, who left last summer to head the South Florida Science Museum in West Palm Beach.

Jennings comes to Des Moines from the Dundee Sensation Science Center in Scotland, where he was CEO for eight years. He holds a Doctor of Business Administration degree from the University of Wales, an MBA from the University of Leicester, and an MS from University College Chester.



Paul Jennings

Lutz promoted to SVP, Bus. Dev.

MacGillivray Freeman Films has promoted distribution head **Mike Lutz** to the newly created position of senior vice president for business development, effective immediately. In the new position, “Lutz will be responsible for developing strategic partnerships and sponsorship opportunities and managing the company’s business development program,” according to a press release. He will continue to work with subdistributors of MFF films in Asia and on home video, and sales rep **Bob Harman** will become director of distribution.

President Greg MacGillivray said that

“we are redoubling our efforts to find strategic partners who will enable us to continue making the highest quality original 15/70 motion pictures and market them more forcefully,” adding that Lutz’s “creativity makes him perfect to lead our new, larger development department.”

Amy Miles is Regal’s new CEO

Effective June 30, **Amy Miles** will assume the duties of CEO of **Regal Entertainment Group**, taking over from founder **Mike Campbell**, who will continue to serve as the company’s executive chairman. Miles joined Regal in April 1999 and became its CFO in January 2000. Before that she worked at **Leoitte & Touche** and **PricewaterhouseCoopers**. She is the 29th woman now heading a Fortune 1000 company.

Speaking of the coming transition to digital projection, Miles told **Reuters News Service**, “We believe we have huge upside with respect to 3D and are in for many exciting things.”

David Ownby, senior vice president of finance and chief accounting officer, will step into the CFO post, and **Greg Dunn** will continue as president and COO.

Rubio leaves Orbita Max

Nerea Rubio has left Barcelona-based production company **Orbita Max** to handle marketing and communications for **fonYou Telecom**, a mobile-phone company, also in Barcelona. Rubio started working at Orbita Max in 2004, where her first big assignment was the launch of ***Mystery of the Nile***. Since then she’s been involved in the development of ***Magic Journey to Africa 3D***, originally known as ***The Magic Tale***.

Before that she worked in communications and promotion for companies such as **iAgora.com**, **Barcelona Plató Film Commission**, and **EMI Music**. She has also worked as producer and journalist on several productions, and as editor of two novels.

The Future of Film

(from SCOTT on page 1)

ent material than you would ever have shown in a film exhibition.

LFX: I know you're thinking there of the giant screen world. Or are you thinking about 35mm or both, as far as what's going to be shown digitally?

CS: I'm on the large-format 70mm side, because I'm thinking about what I have seen. The *Jonas Brothers 3D Concert Film*, for example. I think that kind of material would be shown digitally.

LFX: Sure, it was *only* shown digitally. It's the first film released to IMAX theaters that was only distributed digitally. There were no film prints of that.

CS: So I think that's a good example of the kind of material that's going to be digitally projected for a long time, compared to what would be projected on film. What I'm saying is that I think digital opens up the range of content that can be

shown in large format, but the types of content don't necessarily compete with each other.

Now, shifting over to 35mm, in 2002 we had this "digital incursion curve," predicting how much would be digitally projected versus film projected in the future. It showed that we should be very close to fully digitally converted worldwide right now, according to what people were saying in 2002. And the thing that gets me is that now we're going through in large format what we went through in 35mm in 2002. What I mean by that is you have some players out there saying, "How can I make money on digital?" They're looking for the business opportunity. The same as we had in 35mm, in 2002.

Kodak is one of those players, too, and we invested in digital cinema. So we have some experience with what was going on in 35mm on the digital side. And now

we're having almost the same conversations about large format that we were having back then in the 35mm world in 2002, 2003.

I guess the reason why I feel so strongly that film is going to be around for a long time in large format is because the people who are looking at the business opportunity are finding some big barriers of entry into that digital space that will cost a lot of money. It's not just the equipment: there's things like calibration, labor, and reliability.

But the point is that they were very optimistic in 2002, and in North America we still have a very low penetration rate on digital screens. There's a lot of really good published material about what the penetration is with digital screens, but it's actually very low.

LFX: Of course, you can say that a lot of that has been the economic situation



Colette Scott (with the timeline mentioned toward the end of the interview).

over the last year, which certainly has slowed things down more than they expected at the time.

CS: Absolutely, but you know what? It's always *something*. It's always something. I mean, part of it definitely is the economy, but before that it was the business model. Kodak has invested a lot of money in digital cinema because of the potential there, but we're not seeing it.

LFX: Well, the economic incentives that are most often claimed for the digital conversion go right to the heart of Kodak's main business, and that is the film prints. Prints are said to be so expensive, and once everything's digital, that huge cost that everybody always complains about goes away. Do you disagree with that basic premise, or do you think that's not as big an issue as they're making it?

CS: Well, we have a digital cinema group within Kodak. I'm in the film group, and we compete head-to-head just like anyone external. Within Kodak, it's basically open season. So as far as the financials go, it's "let the best business model win." It's very Darwinian.

One of the points that I wanted to make is that people still see Kodak as a film company. Yes, our business is film, but our other businesses are digital. And if we thought that there was successful business models in digital and motion picture, we would be there.

LFX: How do you see the effect of the changing market for film, and the conversion of some 35mm theaters to digital, affecting the production of 35mm film stock? Then eventually, what effect would that have on 70mm? I think one of the concerns people in the large-format industry have is the possibility that it will become more expensive to produce and show 70mm film if the multiplex industry converts to digital in a large scale, and the amount of 35mm film stock is drastically reduced.

CS: It's one of those "what if" scenarios that's like the ultimate extreme. I mean, the reality is that when I look at our film sales, our film sales are really, really good. I can't give you the exact figures, but my business is booming: post-production for North America, print, intermediate, black-and-white services, post-production,

tools of that nature. And my colleagues over across the hall who manufacture the origination material, the negative stock, are sitting on a business that has not really been impacted.

One of the things I struggle with is people in 70mm who have this perception that there's been a huge erosion of the 35mm market, and that is not the case.

And I have to tell you something that's really interesting. Super-8 has been around a long time, and the super-8 business has been doing really well. It's very stable. Since we put the Vision 2 stocks, and now the Vision 3 ECN stocks, in super-8, it's even competing with digital capture. People are creative, and they look at ways to

**You can look at film
and say, "Well, it's got
this issue or that issue
or this scratch or
unsteadiness."**

But you know what?

**You're going to have
a whole set of other
problems digitally.**

You just don't know it yet.

do things differently. So they say things like, "Can I use two-perf 35mm instead of four-perf?"

So when people come up with these scenarios where film is eroding to the point where it's at some critical stage, and is that going to affect 70mm, let me tell you that is way out there.

LFX: So Kodak is not seeing a reduction in, for instance, the amount of 35mm stock for print releases and origination?

CS: No.

LFX: Good to know. What advantage do you think film has over digital projection, both conventionally and on giant screens?

CS: Well, some of the benefits are even more exaggerated in large format because it is large format. In film, we talk

about the speed-grain-sharpness triangle. In digital terms, they call it speed, noise, and resolution. When you're designing a film product or a digital product, you have those three things. When you push on one, the other two are going to change. And then layered over that, obviously, is color and contrast.

So on one side, you've got a certain capacity to do it within the film, and on the other side, you have a capacity to do it within the electronics and the chips. Film is going to be better than digital because digital is always approximating an analog image. That's the case for cameras, and even when you scan. One of the limitations that we're working on with scanner manufacturers is that the film is capturing way more range than the scanners can digest. So we need scanners that can handle more range. That gives you even more latitude up on the screen, which is going to make any kind of exhibition better, film or digital.

But the point I'm trying to make is that we will always continue to improve the film characteristics; that we're always going to be better than digital, quality-wise, always. Now, if you look at reliability, this is another thing that's really starting to play into things, and let's talk about large format for a minute. Because what is the reliability of a large-format digital projector, does anybody know?

LFX: In Imax's recent Q1 conference call, CEO **Rich Gelfond** said they had 99.7% up-time for their digital systems. And they've also claimed well over 99% for their film systems all these years as well, which from my experience, working at the **National Air and Space Museum**, was certainly true with one of the earliest IMAX film projectors ever made.

CS: Reliability is always tied with cost. We could sit down and talk about the cost of reliability for a film-based projection system. We don't even know what that is for a digital projection system.

LFX: Well, of course, we have more than 100 years of experience with film systems, and less than decade's experience with digital systems.

CS: Right, exactly, but a lot of times people will say, "Well, you know, the digi-

(see **SCOTT** on page 8)

(from SCOTT on page 7)

tal's cheaper." Well, I don't think we know that. Prove it. I don't see it. How many of those projectors do you need to get the same reliability? Or do you, as the theater owner, take the risk that the thing's going to crap out on you? I don't know. I just wonder about the cost, because it is new, and what is the cost of reliability?

LFX: In the exhibition world, the digital proponents claim, "With a film print, if you get a bad projectionist, he can scratch up a film print on the first run, and then you've got terrible looking print for the next three weeks that nobody's going to bother to fix. Or the lamp could be out of calibration, or the film isn't focused," and things like that. So people claim that in terms of image quality the downside of film is that...

CS: You know what I would say to that? There's going to be an equal number of digital imperfections. Maybe it's not scratches, it's pixelation. With film you might have dirt. In digital, you're going to have halo effects. You're going to trade one for the other. I think that's being grossly underestimated. Think about the digital things that you've seen. And in large format, this is a big deal because you're going to see them even more.

You're going to see the digital artifacts, you're going to see some of lack of quality due to the digital processing. Those things are really going to come out in motion. It's a big deal in digital. It's very hard to do motion. And on the large screen, with some of the beautiful shots where they're going through streams and rivers, and you're getting that experience of doing things that you never got to do, like flying through a canyon in a helicopter or something. Motion like that is really hard to do digitally.

So I think that people need to look at the bigger picture. You can look at film and say, "Well, it's got this issue or that issue or this scratch or unsteadiness." But you know what? You're going to have a whole set of other problems digitally, you just don't know it yet.

LFX: Well, let's say that people grant you that. The purists are saying, "Sure, you're absolutely right about that. I would

like to have the beautiful, perfect film image forever. But the bean counters are saying we will save money if we don't have to pay for prints." Can you tell us about Kodak's helping to reduce the cost of prints, the cost of processing, the cost of running film through projectors or cameras?

CS: What I wanted to talk about first is our capability.

LFX: Sure.

CS: I wonder what happens in people's thought process when they decide that they're going to spend all this money to make a film, but they don't care about keeping it. I don't know, I don't get that. People use the word archive and it sounds

**I just don't see it being
an all-or-nothing world.**

**We have found ways
to use film
for its best qualities**

**and digital
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so long term, and who cares about archiving ten years down the road?

LFX: So you're saying that film offers a better archiving opportunity than any of the digital systems available now?

CS: Yes, but what I'm getting back to is cost, because if you spent the money to do a certain project, if you shoot it in a way that it's going to be around, then you can reuse it or reuse parts of it. And it worries to me to see people shoot stuff, and they spend a lot of money on it, and it's not going to be there.

LFX: If they shot it in digital, that format may not be supported at some point in the future?

CS: Let's think about the early stages of digital projection in large format. How long are those particular projectors going to be state of the art? Six months, a year? Where's the revenue stream for the people that are selling these digital projectors? If

it's such a great business, then don't you think other people would enter into it? It would drive other things to happen, and I wonder about obsolescence. It's not just about the first installation. So I think people hear some of the hype, but it takes a little bit more to think it through.

LFX: So you are pretty confident about the longevity of film, as a projection and a capture medium. You think it'll be around for quite some time?

CS: I'm very confident, very confident about it, and we're working on a lot of things here. We've got a couple of new products coming down the pipe right now. We've got a new intermediate stock coming, which is aimed at making post-production easier. It's being designed specifically for record-out, so it's optimized for digital intermediates. And there's a new Vision 3 5207, which is coming out, and we just launched 5219. And the thing about the Vision 3, these are ECN or negative stocks. They're all available in large format too. What's cool about these is they have a really large latitude. They're aimed at increasing the amount of information that you can capture.

The more information you have in capture, the more information you can display, whether it's digitally or on film. I think our approach is always to make the best capture media possible. Right now, the best capture medium is film, and the best archival medium is film. We're going to do everything we can to make sure that film is going to continue to be the best capture material and best exhibition and archival material possible. So when these guys talk about digital, they talk about it like film is standing still, and it's really not.

There are other things that we've done to improve environmental friendliness, to improve dirt and projector performance for film. Formulation changes with the backings and some of the overcoats. So the films of today are not the films of yesterday, especially these Vision 3 films. We're also looking more and more at workflow, in terms of efficiency. How do you make film products that work within the labs, within the cameras, within the projectors? How do you make it more efficient, and therefore lower costs?

LFX: Will those kinds of things have an affect on the cost of film prints to the theaters or to the producers?

CS: Sure.

LFX: Are there other areas in which we can expect to see the print cost — which is the big bugaboo, especially in the giant-screen world — going down?

CS: Well, when you get into print cost, well, print cost to whom? Because a cost to one person is a revenue to another, you know what I'm saying? I would look at the workflow. If you look at the large-format workflow, and you compare it to the 35mm workflow, there are some unique complications. There are ways that it could be streamlined.

And if we're in a cost-competitive environment, I would expect that it's not just going to be about film cost. It's going to be about looking at the whole way 70mm projects are done. There are ways to reduce costs, but they're quite significant. They have nothing to do with the film cost. I'm not saying that there aren't opportunities to improve or reduce the cost of film. That would have to come from efficiencies.

LFX: So in other words, the amount of quality control that's typically being done for 70mm prints, which is probably not done on the same scale for 35mm prints, is one of those areas in which cost can be reduced, you think?

CS: Well, quality control, I would say any of the areas where you've got different people involved in the process or different transactions. We do a lot of Kaizen events.

LFX: I'm not familiar with that term. What is that?

CS: It's a Japanese technique that you use to work out waste in a particular process. What you do is you look at all the steps in your process, and you decide which are non-value-added, which are steps where all you're doing is taking something from here to here. Could this step be combined with these other steps to save money? This has been going on in manufacturing, not just at Kodak, for

quite a while, and it's something we are looking at for large format.

We've been doing it in 35mm for many years. You have to work with your industry colleagues, like the labs, to see what steps are involved, and if there are ways to make them more efficient. And there always are. So when you asked me the question about the cost of prints, it's not just about the price of a film: it's looking at the steps involved in the whole thing. And that is being done, I can tell you that.

LFX: If you had to make a guess, how



Kodak's new Vision 3 5219 is available in 65mm.

long do you think it'll be before there is no more film in movie theaters, there is no more film in cameras for motion pictures? When would you project an all-digital world, and Kodak is...

CS: I do not see an all-digital world.

LFX: You think there will always be a need for film, in some form or another?

CS: There's always going to be a mix, always. I have a large timeline chart on the wall of my office which goes from 1870 to 2005. It was something that we put together for the NAB conference years ago, when some of the first digital cameras were coming out and everyone was saying that film was dead. Actually, they said that with some of the first video cameras, too.

It shows videotape coming out in 1951, and the evolution of videotape into digital, and the evolution of 35mm, 16mm, and 8mm, and how they all continued to change, and coexist.

I just don't see it being an all-or-nothing world, as far as motion pictures are concerned. Compared to the consumer world, what's very different about motion pictures is that we have been coexisting and have a combined film and digital workflow. We have digital post-production, and we found ways to use film for its best qualities and digital for its best qualities.

I used to work with film students, and the attitudes that I sometimes see at the large-format conferences remind me of some of the attitudes that I saw with some of the film students. They have this impression that it's a black-and-white world, and everything's going to change instantly. It really isn't that way. It's always grey, and lots of morphing goes on. And anybody who thinks they know what the future's going to be, they don't.

I think that digital, whether it's projection or origination, offers another way to do stuff that for some people is going to fill a certain need. I don't see it ever replacing film 100%.

And we're going to keep working on film. We're just going to keep going and going and going.

We're going to find new and unique ways of making film viable.

LFX: Is there anything that you hoped to discuss that we didn't get to?

CS: Well, I would like to say that one thing about large format — and I feel the same way about small formats too, even Super 8 — but the thing about large format is it's so special. It's really, really a special thing that we have. I mean, 35mm is 35mm, but large format is *special*. And I would just hate to see us lose the special nature of large format, and I hope we don't. I don't think we will, because I think there are enough people out there that see the special nature of it.

LFX: I think you're absolutely right. Thanks very much.

Actor Aziz Ansari Stirs Up IMAX Controversy



Actor/comedian Aziz Ansari.

(from **ANSARI** on page 1)

that “Some people at Regal and AMC both wanted to call these screens IMAX Digital so as to differentiate it somehow from the giant IMAX screens people are used to associating with the name IMAX. Apparently IMAX doesn’t see anything wrong with duping customers like this and insisted on simply keeping it as IMAX. Well, I have a better term. How about ‘BULLSHIT IMAX.’ Cause that’s what it is.”

Less than 12 hours after Ansari’s original Twitter message, a fan in Tennessee had started a Web site called Liemax.com,

which featured a Google Map with markers for “real” and “fake” IMAX theaters in the U.S. He solicited, and received, e-mails from hundreds of other people to form the basis for his judgments.

On Tuesday morning, Ansari’s rant, which urged a boycott of Imax, AMC, and **Regal Entertainment Group**, was quickly picked up and amplified by dozens of other bloggers and Web sites, including **Ain’t it Cool News**, **Movieline**, **Deadline Hollywood Daily**, and the **Consumerist**. Virtually all agreed with Ansari’s criticism of the smaller IMAX digital theaters.

SlashFilm.com, a popular movie blog,

accused Imax of “watering down the name brand” with screens that “aren’t anywhere near the size of a traditional IMAX screen.” **TechDirt.com** added, “What’s really stunning is that IMAX would risk such massive damage to its brand with this stunt. It’s difficult to fathom how massively such a move could backfire on a company whose brand image is probably its most valuable asset.”

Tech site **Gizmodo.com** posted a detailed report on how Imax retrofits its digital systems into multiplexes. Although the story was largely positive about the system, writer **Mark Wilson** concluded, “To my eyes and my gut, it’s more IMAX Lite or Normal Theater Enhanced. Is a retrofitted theater worth your extra \$5? For the movies most likely to make it to the screen (big budget action), I think so...though maybe not for a family of four.”

MainStreet.com got the first official comments from Imax, when Gelfond touted the performance of *Star Trek* on IMAX screens: “IMAX did 15% of *Star Trek*’s total domestic box office in the whole country on only 138 screens.” He also claimed that “The overwhelming majority of comments on [Ansari]’s blog this morning, more than 90% of them, are vehemently disagreeing with him. And consumers are confirming this with their continued purchases of tickets.”

Ansari shot right back with, “WHAT A SURPRISE ANOTHER IMAX LIE. Who did those numbers? The same guy who measures your bullshit tiny IMAX screens??? Read the comments and you’ll find that’s not the case and its definitely not the case on Twitter responses either.” He closed the post by challenging Gelfond to a debate on television.

(Although many comments chided Ansari for asking for his money back *after* seeing the entire film, of those who commented on the IMAX digital theaters, the vast majority were critical of Imax, not Ansari. Very few people wrote favorably about the IMAX digital experience.)

By Wednesday, May 13, the story had spread to mainstream media Web sites,

More at LExaminer.com

We have added a new map at our Web site, www.LExaminer.com, that indicates all IMAX theaters in the U.S. and Canada, with screen sizes (where known) and projector types (GT, SR, MPX, digital). In the coming weeks we will add other regions, projector manufacturers, and features. We welcome comments on ways to improve the usability of the map.

We also have a new page with links to Aziz Ansari's original blog and the stories that followed from it.

with stories from *The Hollywood Reporter*, Reuters, and the *Los Angeles Times*.

Imax had previously scheduled an "Investor Day" for analysts in New York for that morning, and according to *The Hollywood Reporter*, Gelfond and other executives "worked hard Wednesday to repair the damage done" by Ansari's charges and "spent the better part of the morning...trumpeting how the 'Imax experience' is more immersive than traditional cinema-going."

Reuters reported that Imax has no re-branding plans because, Gelfond said, "IMAX is IMAX. Does American Airlines brand a [Boeing] 767 [flight] differently than a 727? We wouldn't put our name on it unless it lived up to the 'Wow!' factor and to the IMAX brand."

LF Examiner was able to observe the level of interest in this story directly, because Ansari's original blog, and many of the subsequent reports, linked to the October editorial on our Web site. From an average of 8,000 hits per day, LExaminer.com jumped to 500,000 on Tuesday, May 12, down to 200,000 on May 13, then peaked at 2.2 million on May 14, after the mainstream media picked up the story. Hits dropped to 1.5 million on May 15, then to roughly 100,000 per day over the weekend. During the next week, they fell further, to around 50,000 per day, still well above the pre-controversy average.

LFX asked AMC and Regal whether the controversy had led them to reconsider branding the digital theaters differently, and if they had any other comment about the issue. Regal did not return repeated

calls. AMC's spokesperson forwarded what appeared to be a form response outlining the characteristics of the IMAX digital installations.

Through his publicist, Ansari declined to speak with LFX. He said nothing more about the issue on his blog, or to any other media outlet after the second blog.

Nevertheless, the story continued circulating through the week, and in the following week, on Thursday, May 21, Wired.com posted a story that included an extended interview with Gelfond and comments by Imax's vice president of corporate communications, Sarah Gormley, who insisted, "It's not about a particular width and height of the screen. It's about the geometry. Some people online are very stuck on: '72-foot wide — that's the standard.' It was never the standard."

A day later, *Variety* had the story, and quoted Gelfond as saying, "We are going to do something [about the complaints]. We hear the people," adding that he's not sure what percentage of Imax customers are dissatisfied with the multiplex experience.

Variety writer David S. Cohen closed his

story with, "Maybe they can take a cue from Coca-Cola, and dub the old screens Imax Classic. That is, if anyone would buy New Imax."

The break came the next day from Patrick Goldstein in his *Los Angeles Times* column — appropriately named "The Big Picture" — who had been invited by Gelfond to lunch at Imax's Santa Monica offices. The CEO gave him the same assurances about "doing something" he had made to Cohen, but the next day Gelfond told Goldstein, "I want to be clear. We're going to do something about disclosing information. Period. The market research survey is really just to help figure out what to do, not if we should do something. We are going to give people more information — it's just a matter of how and where."

Investors appeared to reward Gelfond for this decision. Imax share prices had fallen from \$7.16 on May 11, before Ansari's blog appeared, to \$6.57 at the end of the first week. They hovered around \$7.00 for most of the second week, but jumped up to \$7.74 at the close on Friday, after Goldstein's column appeared.



Imax CEO Richard Gelfond.

(from **EDITORIAL** on page 3)

messenger” cost us 40 Imax subscriptions three years ago, simply for predicting that digital 3D “could signal the beginning of the end of Imax Corporation’s near exclusive hold on 3D,” and pointing out that multiplex operators who wanted 3D capability could buy digital projectors for one tenth the price that Imax was then charging for the MPX system.

And the world saw that arrogance during the fuss Ansari set off in the company’s flustered statements about “patented screen geometry” and the supposed 98% positive market research, all of which were meant to dismiss the critics and assure the masses that the multiplex theaters were every bit as good as the giant-screen houses. It reminded me of the joke in which a husband, caught in bed with another woman, asks his wife, “Who are you going to believe? Me or your lying eyes?”

At the risk of appearing cynical, although I may hope for a major change in Imax’s approach toward both its theater clients and the ticket-buying public, I will not be surprised if management ends up treating this incident as just another public relations problem to be spun.

What do I think Imax should do? In my opinion, the first thing Gelfond and chairman **Bradley Wechsler** should do is apologize to the giant-screen industry, to AMC and Regal, and to the public. As a journalist, my mistakes are regularly pointed out to me. I learned shortly after starting to publish 12 years ago that, as embarrassing as it may be, owning up to your mistakes and apologizing is a beneficial exercise that usually improves you and your reputation.

Gelfond and Wechsler made a huge mistake that virtually the entire industry warned them against, one that has cost them and their company dearly, and that has also harmed the reputations of many other stakeholders. A sincere apology on their part would, I believe, go a long way toward easing the tensions and reducing the ill will that their policies have created in the past year.

The next step is to rebrand the digital and MPX screens, not only on the basis of market research, but in open consultation with the GSCA, multiplex chains, and

other IMAX theater operators. The goal should be a rebranding effort that strengthens the damaged reputations of the GT and SR venues, while honestly extolling the benefits of the smaller systems, without overselling them.

In the meantime, Imax should make the distinctions between the various theater types very clear in all press releases and other publicity materials. This will not be a simple task, but it is essential if the company wants to regain the public’s trust.

If Imax does not take these steps, or merely makes perfunctory or cosmetic efforts to address the issues, I expect the controversy to reignite on June 26, the day that *Transformers: Revenge of the Fallen* opens. I don’t know if *Transformers* fans are as numerous as *Star Trek* fans, but I suspect they are at least as rabid. And thanks to Imax publicity, every one of

**Gelfond and Wechsler
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them knows that director **Michael Bay** filmed three sequences in the movie with IMAX cameras.

However, as I pointed out last October, the differences between the 15/70 and the 35mm scenes — the expansion to the full 1.33 screen height and the enhanced resolution — will be virtually invisible in the IMAX digital theaters. The outrage that Ansari stirred up in May will be like a firecracker compared to the nuclear blast that *Transformers* fans could ignite in June when they storm out of IMAX digital theaters asking, “Where’s the IMAX?”

How best to limit this potential disaster? I am no marketing expert, but I think a good start would be soft-pedaling the fact of the IMAX scenes, and issuing publicity especially oriented to *Transformer* fan sites that clearly identifies GT and SR theaters as the best ones for hardcore fans. Will

this hurt the box office at the digital screens? Yes. For this film. But it could limit an even harsher backlash that might cost Imax, AMC, and Regal much more than May’s kerfuffle.

Looking forward, Imax has other issues to confront. In the past month, Regal and AMC have both signed deals with **Sony** to install as many as 10,000 4K projectors throughout their circuits. Once that process is under way, IMAX digital houses could become the *lowest-resolution* systems in some theaters. How will Imax or the theater chains maintain the aura of a premium experience, and charge accordingly, when every other screen is displaying more than twice as many pixels?

Although Imax has said its digital system is “projector agnostic,” it had earlier rejected the Sony system for undisclosed technical reasons. Its engineers may now be working to fit the Sony projector with its “image enhancement engine” and the other admirable technical advances they have incorporated into the current **Christie** DLP-based system. But how soon will a new system be ready? And having spent tens of millions of dollars to install hundreds of 2K+ systems, will the company be able to afford to upgrade them before 4K systems replace most 35mm projectors in 2012?

In conclusion, I will repeat what I have said before: I understand and support Imax’s need to expand its market with digital systems in multiplexes. Many people, including most institutional theater representatives I’ve spoken to, Aziz Ansari, and thousands of members of the movie-going public, would have had no objection if Imax had labeled it IMAX Digital™ or IMAX Multiplex™, or something similar. We would have accepted it as a variation on the original giant-screen IMAX Experience, sharing certain characteristics of the classic brand, much as a driving enthusiast who can’t afford a BMW 7-series car willingly pays substantially less to own a 3-series.

Imax has the opportunity to redeem itself by changing its attitude and behavior towards its clients, stakeholders, and the public. I sincerely hope it does so in good faith.

Premiering Next Month

Transformers: Revenge of the Fallen: The IMAX Experience

“Decepticon forces return to Earth on a mission to take Sam Witwicky prisoner, after the young hero learns the truth about the ancient origins of the Transformers. Joining the mission to protect humankind is Optimus Prime, who forms an alliance with international armies for a

second epic battle.”

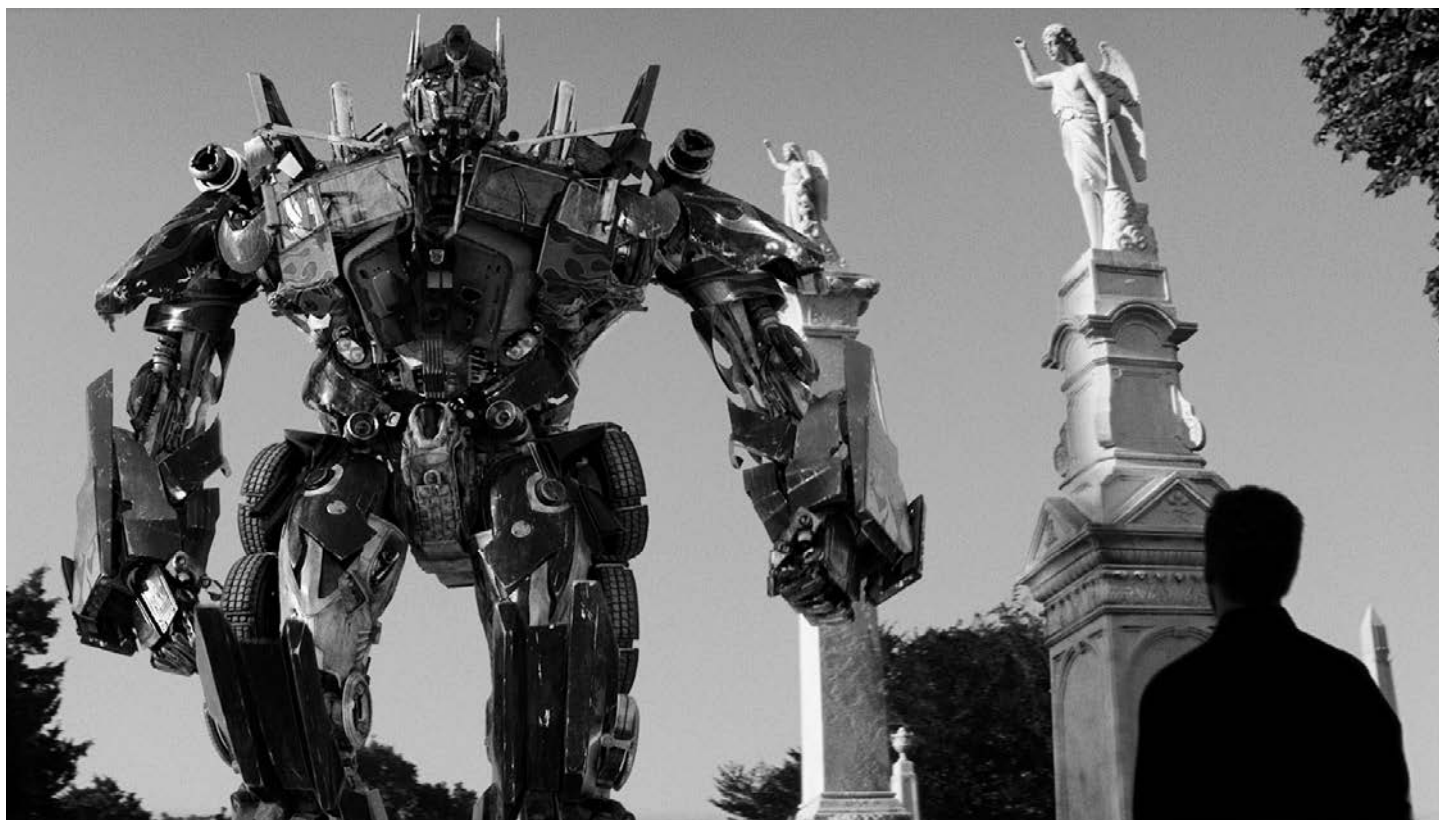
The film is the sequel to 2007’s *Transformers*, and includes three sequences filmed with IMAX cameras.

Produced by **DreamWorks Pictures**, distributed by **Paramount Pictures**. Directed by **Michael Bay**, produced by **Don Murphy, Tom DeSanto, Lorenzo di Bonaventura**, and **Ian Bryce**. Director of photography: **Ben Seresin**, script by **Ehren**

Kruger, Roberto Orci, Alex Kurtzman, score composed by **Steve Jablonsky**. Executive producers: **Steven Spielberg Michael Bay, Brian Goldner, Mark Vahradian**. Cast: **Shia LaBeouf, Megan Fox, Rainn Wilson, John Turturro**.

The film is being converted to 15/70 and IMAX digital with the IMAX DMR process for an opening on June 26.

It has not yet been rated.



Transformers: Revenge of the Fallen

(from **HUBBLE** page 2)

Although a video tap allowed Johnson to see on a computer screen the view the IMAX camera was capturing, the results of that last shot and all that preceded it won't really be known until the film is retrieved and processed. And although Myers said her plans are to use every frame shot on this mission, she has plenty of additional footage to use. In addition to the in-cabin HD footage shot by STS-125's crew, Myers and director of photography **James Neihouse** filmed the team's 18 months of training, and captured Atlantis'

launch with five IMAX cameras, four of which were 3D. She also has 15/70 scenes captured in 1990 before and after Hubble launched, as well as footage taken on the first repair flight in 1993. Some of this material was used in 1994's *Destiny in Space*.

"Hubble had only sent back two still images at that point. They were both in the film but they were stills," Myers said. "Now we can animate the data and move through it in 3D. So, it's a marvelous opportunity to really take people to the stars."

In fact, real data from the telescope will be used to create scenes for one-third of the completed movie.

"I'm working with the **Space Telescope Science Institute** on three major sequences," Myers said. "We'll be able to fly through the Orion Nebula... right through the 'Deep Field' to the edge of time itself."

"It's great, it's kickin' it up a notch," said Johnson.

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* New listing.
Underlined titles are 3D
Updated information is printed in **bold**.
Unless noted, all films are being shot in 15/70
and will run about 40 minutes.

Transformers: Revenge of the Fallen: The IMAX Experience

DreamWorks Pictures; distributor: DreamWorks; director: Michael Bay; producers: Don Murphy, Tom DeSanto, Lorenzo di Bonaventura, Ian Bryce; DP: Ben Seresin; script: Ehren Kruger, Roberto Orci, Alex Kurtzman; score: Steve Jablonsky; executive producers: Steven Spielberg, Michael Bay, Brian Goldner, Mark Vahradian. Cast: Shia LaBeouf, Megan Fox, Rainn Wilson, John Turturro. Release: June 26.

- Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.

Harry Potter and the Half-Blood Prince: An IMAX 3D Experience

Warner Bros.; distributor: Warner Bros.; director: David Yates; producers: David Barron, David Heyman; script: Steve Kloves; score: Nicholas Hooper. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint. Partial 3D. Release: July 17.

- Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.
- Portions of the film will be converted to IMAX 3D.

Red Crabs 3D: Australia's Christmas Island

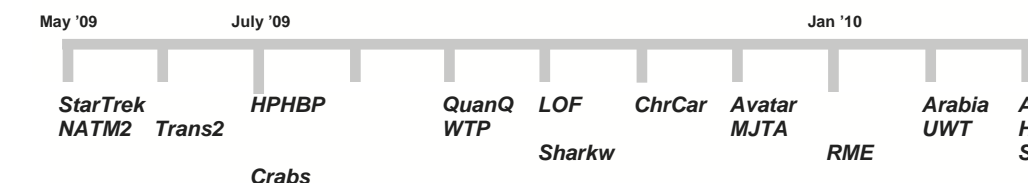
Mark Simpfendorfer Productions; distributor: BIG & Digital (N.A.), Offset Films (int'l); director: Mark Simpfendorfer; producers: Adrienne Barba, Karen Wilkinson; DP: Stuart Wilkinson; script: Mark Simpfendorfer; executive producer: Mark Simpfendorfer. 3D. Release: Summer 2009 (2D), fall 2009 (3D).

- The film is complete.

Quantum Quest

Jupiter 9 Productions, Digimax Studios; distributor: Jupiter 9; director: Harry Kloor; producers: Harry Kloor, Ellen Goldsmith-Vein, Jon Vein, Teddy Zee, Jeff Yang; script: Harry Kloor; score: Shawn K. Clement. 3D. Cast: Neil Armstrong, William Shatner, Samuel L. Jackson, Chris Pine, Amanda Peet, Sandra Oh, Jason Alexander. 3D. Release: September.

- The voice cast has been recorded and animation



has begun.

We The People

Inland Sea Productions; distributor: Gather Media, Inc.; directors: John Altman, Aimee Larabee. Live action director: Joel Feigenbaum. Narrator: Kenny Rogers. Release: September.

- Principal photography is complete.
- Editing continues.

Legends of Flight

Jeitiner Films, Inc.; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; DP: William Reeve; script: Stephen Low; executive producers: Robert Kresser, Jan Baird. 3D. Release: October.

- Second quarter of 2009: Filming final assembly of Boeing 787 Dreamliners in the world's largest building, pilot interviews, and first flight.
- Editing is under way.

Sharkwater 3D (wt)

Sharkwater Productions, RPG Productions; distributor: tba; director: Rob Stewart; producers: Rick Gordon, Rob Stewart, Sandy Stewart; DP: Rob Stewart; underwater photography: Rob Stewart, Daddiv Hanna. 3D. Release: Fall.

- A 40-minute version of the 2006 documentary, filmed on HD video, is being digitally converted to 3D.

A Christmas Carol: An IMAX 3D Experience

Walt Disney Pictures; distributor: Buena Vista Pictures; director: Robert Zemeckis; producers: Steve Starkey, Robert Zemeckis, Jack Rapke; DP: Robert Presley; script: Robert Zemeckis; score: Alan Silvestri. Cast: Jim Carrey, Gary Oldman, Colin Firth, Robin Wright Penn. 3D. Release: Nov. 6.

- Film was animated using performance capture technology and will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Avatar: An IMAX 3D Experience

Lightstorm Entertainment; distributor: Twentieth Century Fox; director: James Cameron; producers: James Cameron, Jon Landau; DP: Mauro Fiore; script: James Cameron; score: James Horner. Cast: Sam Worthington, Zoe Saldana, Stephen Lang, Michelle Rodriguez, Sigourney Weaver. 3D. Release: Dec. 18.

- Film is being shot in digital 3D and will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Magic Journey to Africa

Orbita Max; distributor: Giant Screen Films; director, producer, writer: Jordi Llompart; DP: Tomás Pladevall; stereographer: William Reeve. 3D. Release: December.

- CGI and animation work have begun.
- The orchestra of Barcelona's Gran Teatre del Liceu will record the film's original score.

Rocky Mountain Express (wt)

Stephen Low Company; distributor: K2 Communi-

cations; director: Stephen Low; producer: Pietro Serapiglia, Alexander Low. Release: Winter 2010.

Arabia 3D (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Greg MacGillivray; DPs: Brad Ohlund (topside), Howard Hall (underwater); script: Jack Stephens. 3D. Release: Feb. 14, 2010.

- Principal photography is complete.
- November 2008 – July 2009: 3D animation and special effects are being produced.
- Premiere will be held at the GSCA conference in September.

Ultimate Wave Tahiti

Stephen Low Company; distributor: K2 Communications/Stephen Low Company; director: Stephen Low; producer: Pietro L. Serapiglia; DP: Mark Poirier; script: Stephen Low, Alexander Low; executive producers: K2 Communications, Jeff Cutler, Mark Kresser, Terry Hardy. Cast: Kelly Slater. 3D. Release: February 2010.

- Principal photography will conclude in August.

Alice In Wonderland: An IMAX 3D Experience

Walt Disney Pictures; distributor: Walt Disney Pictures; director: Tim Burton; producers: Tim Burton, Joe Roth, Jennifer Todd, Suzanne Todd, Richard D. Zanuck; DP: Dariusz Wolski; script: Linda Woolverton, based on the story by Lewis Carroll. Cast: Johnny Depp, Anne Hathaway, Michael Sheen, Helena Bonham Carter, Alan Rickman, Mia Wasikowska, Stephen Fry. 3D. Release: March 5, 2010.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

How to Train Your Dragon: An IMAX 3D Experience

DreamWorks Animation; distributor: DreamWorks; director: Peter Hastings; producer: Bonnie Arnold. Cast: Voices of Gerard Butler, Jonah Hill, Jay Baruchel, America Ferrera. 3D. Release: March 26, 2010.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Sea Rex

N3D Land Production; distributor: Giant Screen Films; directors: Ronan Chapalain, Pascal Vuong; producer: Pascal Vuong; DP: Christophe Grellie; script: Pascal Vuong, Nathalie Bardet; score: Franck Marchal; executive producer: Dominique Rigaud. 3D. Release: March 2010.

- A 15 minute version will premiere in Paris in June.

Hubble 3D *

Hubble 3D recounts the amazing journey of the most important scientific instrument since Galileo's original telescope, and the greatest success in space since the moon landings: the Hubble Space Telescope.

Imax Corporation, Warner Bros.; distributor: Imax Corporation; director, producer, writer: Toni My-

Alice Shrek4

HTTYD Hubble
SeaRex ST3D

ATW50

ExtrResc

GC3D

OI

TTA

ers; associate producer: Judy Carroll; DP: James Neihouse and the astronauts; executive producer: Graeme Ferguson. 3D. Release: Spring 2010.

- Have filmed training of STS-125 astronauts since late 2007.
- May: Filmed launch of space shuttle Atlantis and repairs of the Hubble Space Telescope.

Sea Turtles 3D (wt)

3D Entertainment Ltd.; distributor: 3D Entertainment Distribution Ltd.; director: Jean-Jacques Mantello; producer: François Mantello; DP: Gavin McKinney. 3D. Release: Spring 2010

- Filming will continue in the second half of 2009.

Shrek Goes Fourth: An IMAX 3D Experience

DreamWorks Animation; distributor: DreamWorks; director: Mike Mitchell; script: Josh Klausner; DP: Yong Duk Jhun. Cast: Voices of Mike Myers, Eddie Murphy, Cameron Diaz, Antonio Banderas. 3D. Release: May 12, 2010.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Around the World in 50 Years

nWave Pictures; distributor: tbd; director: Ben Stassen; producers: Ben Stassen, Domonic Paris; script: Domonic Paris; score: tbd; executive producer: Eric Dillens. 3D. 90 min. Cast: Voices of Melanie Griffith, Stacy Keach, Tim Curry, Anthony Anderson. Release: 2010.

- Production/animation started in Brussels in 2007.
- The film is scheduled to be completed in the fall, for a release in 2010.

Extreme Rescue 3D (wt)

Stephen Low Company/Air Lift Films; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; executive producers: Bob Kresser, Jan Baird. 3D. Release: 2010.

- March: filmed snow, mountain, ocean, river rescues in Northern California.

Grand Canyon 3D

Destination Cinema; distributor: National Geographic Ventures Distribution; director, writer: Kieth Merrill; producers: Douglas Memmott, Kieth Merrill; DP: Reed Smoot; score: Bill Conti; executive producer: Richard James. 3D. Release: 2010.

- The 1984 film is being digitally converted to 3D.

Outside In

SV2 Studios; distributor: tba; director, producer, writer: Stephen Van Vuuren; score: Ferry Corsten, Samuel Barber, Stephen van Vuuren; executive producer: Stephen Van Vuuren. Release: late 2010.

- Testing 8K mastering.

To the Arctic 3D (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-directors: Adam Ravetch, Sarah Robertson; producers: Greg MacGillivray, Shaun MacGillivray; script: Mose Richards; DPs: Bob Cranston, Brad Ohlund, Greg MacGillivray, Jack Tankard, Adam Ravetch; executive producer: Harrison Smith.

3D. Release: Feb. 14, 2011.

- June: Filming in the Arctic Refuge in Alaska.



Stephen Low filming on "The Empress" in British Columbia for Rocky Mountain Express, July 2008.

(from **SHORTS** on page 28)

tography, and Best Film Produced Exclusively for the Giant Screen. They are:

Animalopolis	K2 Communications
Journey to Mecca	SK Films
Mysteries of the Great Lakes	Science North
Under the Sea 3D	Imax Corporation
Van Gogh	MacGillivray Freeman

Twelve other films are in the running for Best Film Produced Non-Exclusively for the Giant Screen:

The Dark Knight	Warner Bros.
The Day the Earth Stood Still	20th Century Fox
Eagle Eye	Dreamworks, Paramount
Fly Me to the Moon	nWave Pictures
Jonas Brothers: The 3D Concert Film	Walt Disney
Kung Fu Panda	Dreamworks, Paramount
The Light Before Christmas	Cinema Group
Madagascar: Escape 2 Africa	Dreamworks
Monsters vs. Aliens	Dreamworks, Paramount
Proud American	LightSource
Speed Racer	Warner Bros.
Watchmen	Warner Bros.

This year, a single round of voting will determine the winners, in contrast to previous years, when nominees were selected from all eligible films by an initial round of voting. Votes may only be cast by the member organization's designated representative, all of whom should have received e-mails with their IDs and passwords and links to the online voting site.

CA Science Ctr funding may be cut

California governor **Arnold Schwarzenegger** is threatening to end the state's funding of the **California Science Center** to save about \$20 million a year in his quest to cut the state's massive \$21 billion deficit.

The center serves about 1.4 million visitors a year, about one-quarter of whom are school children. It charges no admission fee, except for parking and films in the 484-seat IMAX 3D theater. The science center had made no statement about the situation as this issue went to press.

Baraka released on Blu-ray

Baraka, the 1992 "non-narrative feature" by **Ron Fricke**, has been released on

high-definition Blu-ray DVD, following a 16-month restoration process that included scanning at 8K, the highest resolution to date for a complete feature. Shot in 24 countries, the original 65mm camera negative was cleaned and repaired by **FotoKem**, and a new 70mm answer print and 65mm interpositive were made. The interpositive was scanned at 4K, 140,000 frames at 13 seconds a frame, using FotoKem's Imagica Bigfoot scanner. It took three weeks and yielded 30 terabytes of data.

LF veteran **Chris Reyna** worked closely with Fricke on the restoration, which included color grading in a digital intermediate suite, removing dirt and scratches, flickering, flares, and other problems that arose from wear and tear on the camera negatives.

At the same time, the sound track was being restored and remastered under the direction of original composer and sound designer, **Michael Stearns**. The original six-track mix master tapes had deteriorated, forcing Stearns to go back to the original 24-track tapes and remix from scratch. The 24-track analog tapes were literally baked to stabilize their oxide coatings, then transferred to digital for the remix.

Another IMAX robbed

The **Santikos Palladium 19 and IMAX Theater** in San Antonio, TX, was robbed in early May by a man wearing a mask of actor/wrestler Dwayne "The Rock" Johnson. The perpetrator confronted the manager and forced him at gunpoint to fill trash bags with coins and bills from the safe.

As the manager and an assistant manager carried the bags to the gunman's car, some of them tore because of the weight of the coins. The employees later gave police a description of the car and its full license plate number. The thief's knowledge of the theater's layout led police to suspect he may be a former or current employee.

This is the second robbery of an IMAX theater in two months. In April, a former employee was arrested for robbing the IMAX theater in Boise, ID. (See *Shorts*, April 2009.)

Worldwide LF Theater Inventory							
As of May 1, 2009							
By Manufacturer							
Mfr	Af	As	Eu	ME	NA	SA	Tot
CDC		3	1		7		11
GOTO		20		1			21
IMAX	3	57	46	7	247	4	364
IWRK		16	4		16	1	37
KINO		1	3		4		8
MEGA	1	3	6	1	15		26
Other		7	9		2		18
Total	4	107	69	9	291	5	485
By Format and Operator Type							
C = Commercial Standalone CT = Theme Park CM = Multiplex I = Institutional							
		C	CM	CT	I	Total	
Africa	8/70				1	1	
	15/70		2		1	3	
	Total		2		2	4	
Asia/Pac	D		4			4	
	8/70	3		4	20	27	
	10/70			2	18	20	
	15/70	11	18	2	25	56	
	Total	14	22	8	63	107	
Europe	D		3			3	
	8/70	3	5	4	10	22	
	15/70	7	20	5	12	44	
	Total	10	28	9	22	69	
Middle East	8/70		1			1	
	10/70				1	1	
	15/70		5		2	7	
	Total		6		3	9	
North America	D		63			63	
	8/70	6	5	1	25	37	
	15/70	26	73	3	89	191	
	Total	32	141	4	114	291	
South America	8/70				1	1	
	15/70	1	2		1	4	
	Total	1	2		2	5	
World	D		70			68	
	8/70	12	11	9	57	89	
	10/70			2	19	21	
	15/70	45	120	10	130	307	
	Total	57	201	21	206	485	
By 2D / 3D							
	2D	3D	Total				
Africa	3	1	4				
Asia/Pac	68	39	107				
Europe	32	37	69				
ME	2	7	9				
NA	104	187	291				
SA	2	3	5				
Total	211	274	485				

Bookings: May 2009 by Film

1015 bookings of 95 films in 382 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
3DSun	Washington NASM	3/14/09	3/13/10	Hutchinson		3/18/09	8/09		Sinsheim	4/2/09	4/10
AEK	Copenhagen	2/9/09	2/8/10	Indianapolis Imx		2/1/09	8/30/09		Speyer Imax	12/18/08	12/17/09
	Parker	11/1/08	5/1/09	Jackson MS		1/7/08	5/30/09	FON	Warsaw CC	10/30/08	9/30/09
	Townsville	6/28/08	6/27/09	London SM		5/25/07	5/25/09		Boston MOS	5/28/04	
AfricAdv	Lehi	10/17/08	10/16/09	McMinnville		4/1/09	6/30/09		Calgary TWS	3/20/05	
	Quebec	6/1/08	5/15/09	Mexicali		5/22/09	12/31/09		Charleston WV	5/9/09	7/10/09
	Winnipeg	10/10/08	10/9/09	Myrtle Beach DCI		3/20/09	12/31/09		Des Moines	4/7/06	
Alamo	San Antonio 2D			New Orleans		4/1/09	12/31/09		Harrisburg	2/13/09	6/30/09
Alaska	Killeen	11/7/08	5/6/09	New York AMNH		5/18/07	5/1/09		Jersey City	5/30/09	1/31/10
Alps	Branson	5/6/09		Sacramento Imx		4/24/09	8/09		Richmond SMV	2/6/09	2/10
	Chandigarh	10/1/08	9/30/09	Spokane		3/5/09	10/31/09		Shijiazhuang	4/1/09	10/31/09
	Hong Kong SM	8/1/08	7/30/09	Stockholm		5/08	5/09		Spokane	8/20/04	
	Lucerne	5/25/07	5/25/09	Taichung ST		6/1/08	6/1/09	FSOS	Sudbury	3/1/09	2/10
	Madrid	9/15/08	9/14/09	Jersey City		4/22/09		Galapago	Shari		
	Richmond SMV	2/1/09	6/25/09	La Coruna		1/09	6/09		Atlanta FMNH	5/1/09	6/30/09
	Singapore SC	11/1/08	5/1/09	Alamogordo		5/6/09			Budapest CC	9/18/08	9/17/09
	Tijuana	8/1/08	9/1/09	San Jose Tech		5/13/09		GC	Guayaquil	11/16/06	11/15/09
	Toronto OSC	12/15/08	9/30/09	Taipei AM		1/1/09	6/30/09	GCA	Grand Canyon DCI	11/1/99	12/09
Amazon	Boston MOS	2/13/09	6/13/09	Karlshamn		1/09	6/09		Albuquerque	3/15/09	9/15/10
Animalop	Detroit SC	3/14/09	3/13/10	Ahmedabad		5/15/08	5/14/09		Berlin CS	6/1/08	5/09
	Killeen	5/1/09	4/30/10	Birmingham UK		2/1/07	5/09		Denver MNS	2/13/09	8/09
	Lubbock	11/14/08	11/3/09	Dayton		6/13/07	5/09		Edmonton TWS	11/7/08	6/09
	Mexico City Pap	4/10/09	12/10/09	Detroit SC		1/10/09	7/10/09		Lubbock	6/6/08	6/09
	Parker	2/7/09	2/6/10	Fort Worth		8/13/08	5/09		Lucerne	6/27/08	6/09
	San Diego RHF	12/13/08	12/09	Glasgow		1/15/09	5/09		Memphis Pink	3/23/09	11/09
	Seattle PSC 1	5/29/09	9/15/09	Moscow Nes		5/31/06	5/31/09		Mexico City Pap	2/15/09	9/30/10
	Shreveport	9/13/08	9/13/09	Nuremberg		11/15/07	11/14/09		Mobile	1/9/09	5/2/09
	Tampa MOSI	12/5/08	10/09	Osaka Sun		9/1/06	7/31/09		Orlando SC	1/9/09	6/7/09
	Tijuana	4/1/09	10/31/09	Paris Geo		4/1/07	6/30/09		Spokane	4/24/09	4/23/10
ATSOT	Austin	2/7/09	8/1/09	Poitiers Imax 3D		2/1/07	1/31/10		Stockholm	5/15/09	5/14/10
Bears	Dwingeloo	12/08	12/09	Reading RCT I		11/2/08	6/30/09	GP	Taipei AM	9/28/08	9/27/09
Beavers	Norwalk	3/3/09	12/3/09	Shanghai STM 3D		7/1/08	6/30/09		Raleigh	1/6/09	6/09
	Vancouver TWS	5/1/09	12/31/09	Sydney WBS		2/18/09	5/09		Richmond SMV	11/1/08	6/25/09
BP	Taipei AM	3/29/09	9/30/09	Townsville		7/17/06	7/6/09	GreatNor	Saint Félicien	5/1/09	5/1/10
Bugs	Edmonton Cpx	6/24/08		Valencia Spn		7/1/08	6/30/09	Greece	Charlotte DP	7/1/08	7/14/09
	Grand Blanc NCG	11/16/08	5/31/09	Washington NMNH		9/26/08	10/31/09		Pittsburgh CSC	2/13/09	2/15/10
	London BFI	6/3/08	6/3/09	Al Khobar		10/1/08	9/30/09	HaunCast	Winnipeg	5/1/09	4/30/10
	Melbourne MV	4/27/09		Columbus GA		4/20/09	9/3/09		Berlin CS	4/5/01	
	Poznan CC	9/21/07		Madrid		7/1/08	12/31/09		Madrid	6/12/02	
	Raleigh	5/2/08	12/12/09	Taipei AM		4/4/09	9/27/09		Melbourne MV	4/09	
	Saint Augustine	9/28/08	5/31/09	Tampa MOSI		11/14/08			Moscow Nes	1/1/04	
	Sofia CC	9/21/07		Chantilly		12/10/04	10/15/09		Sydney WBS	4/09	
	Spokane	9/21/06		Corpus Christi		2/3/05	10/31/09	HCBTD	San Simeon DCI	8/17/96	
	Tijuana	10/30/06		Dayton		12/3/04	10/15/09	HOTB	Calgary TWS	2/1/09	1/31/10
CDS	Kaohsiung	1/1/09	6/30/09	Garden City		12/10/04	10/15/09		Charleston WV	3/7/09	7/10/09
CRA	Cairo EMA	7/5/08	7/4/09	Huntsville		3/1/09	8/31/09		Dallas MNS	3/7/09	9/24/10
	Dallas MNS	3/7/09	9/24/09	McMinnville		3/21/07	10/09		Erie	3/15/09	1/15/10
	Hartberg	6/2/08	6/1/09	Pensacola		4/10/07	10/09		Hague	6/15/07	9/30/09
	Saint Augustine	4/13/09	11/30/09	Sioux Falls		5/23/09	10/2/09		Memphis Pink	8/12/08	5/25/09
CV	Karlshamn	1/09	6/09	Washington NASM		3/11/05	10/09		Sioux Falls	1/24/09	5/22/10
Cyberwor	Ahmedabad	1/6/09	12/13/09	Aguaascalientes		2/27/09	8/27/09	HumanBod	Toronto OP	5/16/09	
	Hong Kong BEA	11/6/08	11/5/09	Anneville		11/1/08	10/31/09		Calgary TWS	1/09	12/09
D&W3D	Berlin CS	3/13/08	12/31/09	Baltimore MSC		10/15/08	6/09		Kuwait City	1/09	12/09
	Boston NEA	2/15/08	6/30/09	Berlin CS		12/1/08	11/30/09		Richmond SMV	2/6/09	2/10
	Chattanooga	5/23/08	6/30/09	Budapest CC		5/7/09	12/09		Spokane	1/09	12/09
	Col Springs Cmk	4/17/09	12/31/09	Calgary TWS		11/8/08	11/7/09	ITD	Houston MNS	1/5/09	5/21/09
	Copenhagen	4/3/09	12/09	Charlotte DP		1/9/09			Kiev KT	4/1/08	7/31/09
	Galveston	3/13/09	12/31/09	Garden City		8/8/08	6/09		Riccione	3/8/08	3/1/10
	Kansas City Sci	9/5/08	6/30/09	Glasgow		5/1/09	4/10	JGWC	Erie	11/30/08	6/30/09
	Katowice CC	6/13/08	6/30/09	Guayaquil		2/13/09	2/10	JIAC	Erie	7/1/08	5/1/09
	Krakow CC	6/13/08	6/30/09	Kansas City Sci		9/6/08	5/28/09		Philadelphia	10/20/08	6/3/09
	Moscow Nes	6/10/08	6/30/09	Katowice CC		10/30/08	9/30/09		Shakopee	5/12/09	11/1/09
	Nuremberg	3/13/08	12/31/09	Krakow CC		10/30/08	9/30/09	JTM	Al Khobar	4/24/09	4/23/10
	Poznan CC	6/13/08	6/30/09	Kuwait City		10/1/08	9/30/09		Dearborn	1/21/09	1/1/10
	Prague CC	3/19/09	12/31/09	Leon Exp		12/1/08	5/31/09		Durban	5/15/09	12/31/09
	Singapore DC	4/1/09	12/31/09	Lodz CC		10/30/08	9/30/09		Jakarta	4/20/09	
	Tarentum Cmk	4/17/09	12/31/09	London BFI		10/3/08	12/4/09		Kuwait City	3/26/09	
	Warsaw CC	6/13/08	6/30/09	Louisville NA		8/15/08	9/25/09		Toronto OSC	2/7/09	9/7/09
DinoAliv	Apple Valley Imx	2/1/09	8/30/09	Lucerne		12/1/08	11/30/09		Victoria DCI	5/1/09	
	Bradford	5/25/08	5/25/09	Mexicali		12/20/08	6/20/09	Kilimanj	Davenport	5/13/09	
	Calgary TWS	4/1/09	4/1/10	Montreal SC		9/30/08	6/09	L&C	Dearborn	9/26/08	9/26/09
	Galveston	6/6/07	5/25/09	Moscow Nes		8/22/08	8/21/09		Dongguan Wan	12/28/08	12/31/09
	Garza Garcia	1/5/09	6/30/09	Poznan CC		10/30/08	9/30/09		Pittsburgh CSC	1/09	5/09
	Glasgow	5/2/08	5/2/09	Prague CC		1/8/09	1/7/10		Saint Augustine	4/18/07	
	Guayaquil	2/15/09	12/31/09	Saint Louis SC		3/5/09	8/19/09		Yellowstone	6/15/02	

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
LivingSe LOLL MagDes	Memphis Pink	8/12/08	5/25/09	Dallas Cmk		3/27/09	5/09	Paris Gau		4/09	5/09
	Loch Lomond	7/24/02			Deer Park Reg	3/27/09	5/09		Perth HCL	4/09	5/09
	Ahmedabad	5/25/09	5/24/10		Denver CC Reg	3/27/09	5/09		Phoenix AMC	3/27/09	5/09
	Hong Kong BEA	11/6/08	11/5/09		Dubai IBSM	4/09	5/09		Portage GQT	3/27/09	5/09
	KSC 2	9/23/05			Dublin Reg	3/27/09	5/09		Prague CC	4/09	5/09
MJTTM MOE	Nanjing YSTC	12/15/08	12/14/09	Edmonton Cpx		3/27/09	5/09	Providence NA		3/27/09	5/09
	Toulouse	2/5/09	1/4/10		El Dorado Hills Reg	3/27/09	5/09		Quebec	3/27/09	5/21/09
	Norwalk	1/16/09	6/18/09		Emeryville AMC	3/27/09	5/09		Raleigh	3/27/09	6/09
	Boston MOS	7/1/06	6/30/09		Escondido Reg	3/27/09	5/09		Reading JF	3/27/09	5/09
	Columbus GA	3/19/09	7/2/09		Evansville Sho	3/27/09	5/21/09		Reading RCT	3/27/09	5/09
MOF	Guayaquil	3/1/09	3/1/10	Fairfield Reg		3/27/09	5/09	Reading RCT I		3/27/09	
	Chantilly	1/30/09	9/30/09		Fitchburg Ker	3/27/09	5/09		Richmond Cpx	3/27/09	5/09
	McMinnville	10/1/08	9/12/10		Fort Lauderdale	3/27/09	5/09		Rochester Cmk	3/27/09	5/09
	Pensacola	11/8/96			Fort Myers Reg	3/27/09	5/09		Sacramento Imx	3/27/09	5/09
	Chicago MSI	2/13/09	10/09		Fresno Reg	3/27/09	5/09		Saint Louis Weh	3/27/09	5/09
MOTGL	Detroit SC	7/31/08	7/09	Glasgow		4/3/09	5/25/09	Saint Petersburg Muv		3/27/09	5/09
	Duluth	2/09	2/10		Gloucester Cpx	3/27/09	5/09		Saint Petersburg NA	3/09	5/09
	Milwaukee	6/13/08	6/09		Grand Blanc NCG	3/27/09	5/09		San Antonio San	3/27/09	5/09
	Niagara Can DCI	3/13/09	6/13/09		Grand Rapids Cel	3/27/09	5/09		San Diego AMC	3/27/09	5/09
	Saint Augustine	3/20/09	10/15/09		Greenwich Ode	4/3/09	5/28/09		San Diego Reg	3/27/09	5/09
MOTN	Saint Louis SC	9/19/08	6/30/09	Guadalajara Cpl		4/09	5/09	San Diego Reg I		3/27/09	
	Toronto OSC	5/9/08	12/09		Halifax	3/27/09	5/09		San Francisco AMC	3/27/09	5/09
	Chandigarh	10/1/08	9/30/09		Hamilton AMC	3/27/09	5/09		San Jose AMC	3/27/09	5/09
	Norwalk	7/1/08	6/30/09		Hampton	3/27/09	5/09		Sandy	3/27/09	5/09
	Seattle PSC 1	10/1/08	9/15/09		Harahan AMC	3/27/09	5/09		Santa Clara AMC	3/27/09	5/09
Mummie3D	Bradford	2/17/09	2/15/10	Harrisburg		3/27/09	5/09	Seattle PSC 2		3/27/09	5/09
	Buenos Aires NA	2/15/09	12/31/09		Henderson Reg	3/27/09	5/09		Seoul CGV	4/09	5/09
	Kuwait City	6/19/08	6/12/09		Homestead AMC	3/27/09	5/09		Shanghai PC	3/27/09	5/09
	Moscow Nes	12/10/08	6/12/09		Hong Kong BEA	4/09	5/09		Simi Valley Reg	3/27/09	5/09
	Myrtle Beach DCI	3/20/09	12/31/09		Honolulu Reg	3/27/09	5/09		Sofia CC	4/09	5/09
Mummies	Raleigh	3/6/09	11/1/09	Hooksett Zya		3/27/09	5/09	South Barrington AMC		3/27/09	5/09
	Bogota Mal	9/1/08	9/1/09		Hooksett Zya I	3/27/09			South Gate Reg	3/27/09	5/09
	Columbus COSI	3/1/09	9/1/09		Houston GP AMC	3/27/09	5/09		Sterling Heights AMC	3/27/09	5/09
	Gatineau	12/18/08	5/28/09		Houston Reg	3/27/09	5/09		Stockton Reg	3/27/09	5/09
	Little Rock AEC	4/15/09			Ilisan CGV	4/09	5/09		Stony Brook AMC	3/27/09	5/09
MVA	Memphis Pink	11/15/08	11/13/09	Indianapolis Imx		3/27/09	5/09	Sugar Land AMC		3/27/09	5/09
	Oulu	1/10/09	6/12/09		Indianapolis Ker	3/27/09	5/09		Sydney HCL	4/09	5/09
	Pittsburgh CSC	8/29/08	8/29/09		Irvine Reg	3/27/09	5/09		Sydney WBS	4/3/09	5/24/09
	Regina	4/24/09			Istanbul AFM	4/09	5/09		Taipei Vie	4/09	5/09
	San Jose Tech	4/27/09	10/31/09		Jacksonville AMC	3/27/09	5/09		Taipei WVC	4/09	5/09
MVA	Stockholm	5/08	5/09	Kansas City AMC		3/27/09	5/09	Tampa AMC		3/27/09	5/09
	Albany NY Reg	3/27/09	5/09		Kennesaw AMC	4/17/09			Tampa Cha	3/27/09	5/09
	Alexandria AMC	3/27/09	5/09		Kiev KT	3/09	5/09		Tarentum Cmk	3/27/09	5/09
	Aliso Viejo Reg	3/27/09	5/09		King of Prussia Reg	3/27/09	5/09		Tigard Reg I	3/27/09	
	Altamonte AMC	3/27/09	5/09	Knoxville Reg		3/27/09	5/09		Tomball San	3/27/09	5/09
MVA	Amsterdam PN	4/09	5/09		Knoxville Reg I	3/27/09		Toronto Cpx		3/27/09	5/09
	Anaheim	3/27/09	5/09		Lacey Reg	3/27/09	5/09		Torrance AMC	3/27/09	5/09
	Ankara AFM	4/09	5/09		Langley Cpx	3/27/09	5/09		Tukwila AMC	3/27/09	5/09
	Apple Valley Imx	3/27/09	5/09		Lansing Cel	3/27/09	5/09		Tulsa Cmk	3/27/09	5/09
	Arcadia AMC	3/27/09	5/09	Las Vegas Bre		3/27/09	5/09	Virginia Beach AMC		3/27/09	5/09
MVA	Atlantic City	3/27/09	5/09		Las Vegas RR Reg	3/27/09	5/09		West Nyack Imx	3/27/09	5/09
	Auckland Sky	4/09	5/09		Las Vegas RR Reg I	3/27/09			West Palm Beach Muv	3/27/09	5/09
	Augusta Reg	3/27/09	5/09		Las Vegas SA Reg	3/27/09	5/09		Westminster Orc AMC	3/27/09	5/09
	Austin	3/27/09	5/09	Lincolnshire Reg		3/27/09	5/09		White Plains NA	3/27/09	5/09
MVA	Aventura AMC	3/27/09	5/09		Little Rock DT	3/27/09	5/09	Williamsville Reg		3/27/09	5/09
	Baltimore AMC	3/27/09	5/09		London BFI	4/09	5/09		Wimbledon Ode	4/09	5/09
	Bangkok	4/09	5/09		Los Angeles CC AMC	3/27/09	5/09		Woodbridge AMC	3/27/09	5/09
	Barakaldo Yel	4/09	5/09		Los Angeles NA	3/27/09	5/09		Woodbridge Cpx	3/27/09	5/09
	Batavia GQT	3/27/09	5/09	Los Angeles UC AMC		3/27/09	5/09		Woodridge Cmk	3/27/09	5/09
MVA	Beijing UME	3/27/09	5/09		Louisville NA	3/27/09	5/09	Ypsilanti NA		3/27/09	5/09
	Beijing Wan	3/27/09	5/09		Malaga Yel	4/09	5/09		Boston MOS	5/22/09	2/10
	Bellevue LSC	3/27/09	5/09		Manchester NA	3/27/09	5/09		Hyderabad	4/17/09	10/09
	Bensalem AMC	3/27/09	5/09		Manchester Ode	4/09	5/09		NASCAR		
	Berlin CS	4/09	5/09	Manila		3/27/09	5/09		NATM2		
MVA	Birmingham UK	4/09	5/09		Melbourne HCL	4/09	5/09	Albany NY Reg		5/22/09	6/09
	Bogota PA	4/09	5/09		Melbourne MV	4/3/09	5/10/09		Alexandria AMC	5/22/09	6/09
	Boise Reg	3/27/09	5/09		Mesa DT	3/27/09	5/09		Aliso Viejo Reg	5/22/09	6/09
	Bradford	4/09	5/09		Mesquite AMC	3/27/09	5/09		Altamonte AMC	5/22/09	6/09
	Brooklyn SB Reg	3/27/09	5/09	Mexico City Per Cpl		4/09	5/09		Anaheim	5/22/09	6/09
MVA	Budapest CC	4/09	5/09		Mexico City Uni Cpl	4/09	5/09	Ankara AFM		5/22/09	6/09
	Buenos Aires NA	4/09	5/09		Midlothian Reg	3/27/09	5/09		Apple Valley Imx	5/22/09	6/09
	Buford Reg	3/27/09	5/09		Mississauga Cpx	3/27/09	5/09		Arcadia AMC	5/22/09	6/09
	Burbank AMC	3/27/09	5/09		Monterrey Cpl	4/09	5/09		Atlantic City	5/22/09	6/09
	Calgary Cpx	3/27/09	5/09	Montreal Cpx		3/27/09	5/09		Augusta Reg	5/22/09	6/09
MVA	Camarillo Reg	3/27/09	5/09		Morrow AMC	3/27/09	5/09		Austin	5/22/09	6/09
	Cathedral City	3/27/09	5/21/09		Moscow Nes	3/09	5/09		Aventura AMC	5/22/09	6/09
	Changchun Wan	3/27/09	5/09		Nashville Reg	3/27/09	5/09		Baltimore AMC	5/22/09	6/09
	Changsha Wan	3/27/09	5/09		Natick JF	3/27/09	5/09		Baltimore MSC	5/22/09	6/09
	Charlotte Reg	3/27/09	5/09	New Rochelle Reg		3/27/09	5/09		Bangkok	5/09	6/09
MVA	Cherry Hill AMC	3/27/09	5/09		New York Emp AMC	3/27/09	5/09		Batavia GQT	5/22/09	6/09
	Chicago Imx	3/27/09	5/09		New York LS AMC	3/27/09	5/09		Beijing CFM	5/09	7/09
	Cincinnati NA	3/27/09	5/09		Noblesville GQT	3/27/09	5/09		Beijing UME	5/09	7/09
	Col Springs Cmk	3/27/09	5/21/09		Olathe AMC	3/27/09	5/09		Beijing Wan	5/09	7/09
MVA	Colleyville	3/27/09	5/09	Ontario Reg		3/27/09	5/09		Bellevue LSC	5/22/09	6/09
	Columbia AMC	3/27/09	5/09		Orange Park AMC	3/27/09	5/09		Bensalem AMC	5/22/09	6/09
	Columbus AMC	3/27/09	5/09		Orlando P Reg	3/27/09	5/09		Birmingham AL	5/22/09	6/09
	Council Bluffs Ker	3/27/09	5/09		Orlando WL Reg	3/27/09	5/09		Birmingham UK	5/22/09	6/09
	Cuernavaca Cmx	4/09	5/09		Oviedo Yel	4/09	5/09		Bogota PA	5/09	6/09
MVA				Dallas Cmk		3/27/09	5/09		Boise Reg	5/22/09	6/09
					Deer Park Reg	3/27/09	5/09	Paris Gau		4/09	5/09
					Denver CC Reg	3/27/09	5/09		Perth HCL	4/09	5/09
					Dubai IBSM	4/09	5/09		Phoenix AMC	3/27/09	5/09
					Dublin Reg	3/27/09	5/09		Portage GQT	3/27/09	5/09
MVA					Edmonton Cpx	3/27/09	5/09		Prague CC	4/09	5/09
					El Dorado Hills Reg	3/27/09	5/09		Providence NA	3/27/09	5/09
					Emeryville AMC	3/27/09	5/09	Quebec	3/27/09	5/21/09	
					Escondido Reg	3/27/09	5/09		Raleigh	3/27/09	6/09
					Evansville Sho	3/27/09	5/21/09		Reading JF	3/27/09	5/09

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Bradford	5/22/09	6/09		Menlyn	5/09	6/09		Niagara NY DCI	5/1/07	
	Brooklyn SB Reg	5/22/09	6/09		Mesa DT	5/22/09	6/09	OO	Nanchang	2/09	9/09
	Buenos Aires NA	5/09	6/09		Mesquite AMC	5/22/09	6/09		San Diego NHM	3/31/01	12/09
	Buford Reg	5/22/09	6/09		Midlothian Reg	5/22/09	6/09		Shijiazhuang	2/1/08	2/1/10
	Burbank AMC	5/22/09	6/09		Mississauga Cpx	5/22/09	6/09		Victoria DCI	1/16/09	7/09
	Calgary Cpx	5/22/09	6/09		Montreal Cpx	5/22/09	6/09	OW3D	Katowice CC	1/15/09	12/31/09
	Camarillo Reg	5/22/09	6/09		Morrow AMC	5/22/09	6/09		Moscow Nes	1/1/09	12/31/09
	Cathedral City	5/22/09	6/09		Moscow NA	5/09	6/09	Ozarks	Branson	1/93	12/09
	Changchun Wan	5/09	7/09		Moscow Nes	5/09	6/09	RATW	McMinnville	1/5/09	6/09
	Changsha Wan	5/09	7/09		Nashville Reg	5/22/09	6/09	Rheged	Penrith	7/1/00	
	Charlotte Reg	5/22/09	6/09		Natick JF	5/22/09	6/09	Roar	Dwingeloo	7/1/07	6/30/09
	Cherry Hill AMC	5/22/09	6/09		National City AMC	5/22/09	6/09		Nanchang	4/1/09	10/31/09
	Chicago Imx	5/22/09	6/09		New Rochelle Reg	5/22/09	6/09	SAA	Regina	10/10/08	10/10/09
	Cincinnati NA	5/22/09	6/09		New York Emp AMC	5/22/09	6/09		Boston MOS	10/1/08	6/30/09
	Col Springs Cmk	5/22/09	6/09		New York LS AMC	5/22/09	6/09		Indianapolis Imx	8/1/08	7/31/09
	Colleyville	5/22/09	6/09		Newport AMC	5/22/09	6/09		Pittsburgh CSC	6/1/08	6/30/09
	Columbia AMC	5/22/09	6/09		Noblesville GQT	5/22/09	6/09	SAL	Council Bluffs Ker	4/4/08	5/8/09
	Columbus AMC	5/22/09	6/09		Olathe AMC	5/22/09	6/09	SC	Shreveport	1/2/09	12/31/09
	Council Bluffs Ker	5/22/09	6/09		Ontario Reg	5/22/09	6/09	SeaMonst	Athens Eug	11/1/08	10/31/09
	Cupertino AMC	5/22/09	6/09		Orange Park AMC	5/22/09	6/09		Barcelona	10/6/08	10/6/09
	Dallas Cmk	5/22/09	6/09		Orlando P Reg	5/22/09	6/09		Baton Rouge	3/1/09	2/28/10
	Dearborn	5/22/09	6/09		Orlando WL Reg	5/22/09	6/09		Birmingham UK	12/07	12/09
	Deer Park Reg	5/22/09	6/09		Paris Gau	5/22/09	6/09		Bogota PA	12/25/08	6/25/09
	Denver CC Reg	5/22/09	6/09		Perth HCL	5/09	6/09		Budapest CC	12/08	12/09
	Des Moines	5/22/09	6/09		Phoenix AMC	5/22/09	6/09		Calgary TWS	12/15/07	
	Dongguan Wan	5/09	7/09		Portage GQT	5/22/09	6/09		Harrisburg	4/1/09	12/31/09
	Dublin Reg	5/22/09	6/09		Providence NA	5/22/09	6/09		Hastings	3/3/08	5/31/09
	Durban	5/09	6/09		Raleigh	5/22/09	6/09		Jersey City	7/4/08	6/30/09
	Edmonton Cpx	5/22/09	6/09		Reading JF	5/22/09	6/09		Killeen	2/6/09	8/5/09
	El Dorado Hills Reg	5/22/09	6/09		Reading RCT	5/22/09	6/09		Kuwait City	12/7/08	11/09
	Emeryville AMC	5/22/09	6/09		Richmond Cpx	5/22/09	6/09		Lodz CC	4/1/09	9/30/09
	Escondido Reg	5/22/09	6/09		Rochester Cmk	5/22/09	6/09		London BFI	12/07	10/09
	Evansville Sho	5/22/09	6/09		Saco Zya	5/22/09	6/09		London SM	10/26/07	10/20/09
	Fairfield Reg	5/22/09	6/09		Saint Augustine	5/22/09	6/09		Louisville SC	5/23/09	1/2/10
	Fitchburg Ker	5/22/09	6/09		Saint Louis Weh	5/22/09	6/09		Lubbock	1/23/09	1/23/10
	Fort Lauderdale	5/22/09	6/09		Saint Paul AMC	5/22/09	6/09		Madrid	10/16/08	10/16/09
	Fort Myers Reg	5/22/09	6/09		Saint Petersburg Muv	5/22/09	6/09		Mexico City Pap	7/1/08	5/31/09
	Fort Worth	5/22/09	6/09		Saint Petersburg NA	5/09	6/09		Milwaukee	1/9/09	10/1/09
	Fresno Reg	5/22/09	6/09		San Antonio San	5/22/09	6/09		Osaka Sci	6/1/08	5/30/09
	Garden City	5/22/09	6/09		San Diego AMC	5/22/09	6/09		Poznan CC	4/1/09	9/30/09
	Gloucester Cpx	5/22/09	6/09		San Diego Reg	5/22/09	6/09		Saint Louis SC	4/1/09	3/10
	Grand Blanc NCG	5/22/09	6/09		San Francisco AMC	5/22/09	6/09		Schenectady	8/1/08	7/31/09
	Grand Rapids Cel	5/22/09	6/09		San Jose AMC	5/22/09	6/09		Singapore SC	2/28/09	2/10
	Greenwich Ode	5/22/09	6/09		Sandy	5/22/09	6/09		Sofia CC	12/08	12/09
	Guatemala City Alb	5/09	6/09		Santa Clara AMC	5/22/09	6/09		Stockholm	5/16/08	5/16/09
	Guayaquil	5/09	6/09		Seattle PSC 2	5/22/09	6/09		Sudbury	2/28/09	9/30/09
	Gwangju CGV	5/09	7/09		Seattle TP Reg	5/22/09	6/09		Tallahassee	1/1/09	6/30/09
	Halifax	5/22/09	6/09		Seoul CGV	5/09	7/09	Sharks3D	Tijuana	2/7/09	10/31/09
	Hamilton AMC	5/22/09	6/09		Shanghai PC	5/09	7/09		Alamogordo	1/1/09	6/30/09
	Harahan AMC	5/22/09	6/09		Simi Valley Reg	5/22/09	6/09		Barcelona	1/17/07	6/30/09
	Harrisburg	5/22/09	6/09		South Barrington AMC	5/22/09	6/09		Cathedral City	1/2/09	6/30/09
	Henderson Reg	5/22/09	6/09		South Gate Reg	5/22/09	6/09		Hartberg	3/5/09	
	Highlands Ranch AMC	5/22/09	6/09		South Miami AMC	5/22/09	6/09		Houston MNS	3/13/09	12/31/09
	Homestead AMC	5/22/09	6/09		Spokane	5/22/09	6/09		London SM	10/27/07	
	Hong Kong BEA	5/09	6/09		Sterling Heights AMC	5/22/09	6/09	SI	Monterey CA	1/5/09	6/30/09
	Honolulu Reg	5/22/09	6/09		Stockton Reg	5/22/09	6/09		Harbin	12/15/08	12/14/09
	Hooksett Zya	5/22/09	6/09		Stony Brook AMC	5/22/09	6/09	SM3	West Palm Beach Muv	9/14/07	9/22
	Houston GP AMC	5/22/09	6/09		Sugar Land AMC	5/22/09	6/09	SpaceSta	Beijing CFM	7/1/07	6/30/09
	Houston MNS	5/22/09	6/09		Suzhou SCAC	5/09	7/09		Coomera	8/1/07	7/31/09
	Houston Reg	5/22/09	6/09		Sydney HCL	5/09	6/09		Garden City	1/1/09	6/30/09
	Indianapolis Ker	5/22/09	6/09		Taipei WVC	5/09	7/09		Guangdong	10/1/08	9/30/09
	Irvine Reg	5/22/09	6/09		Tampa AMC	5/22/09	6/09		Reading RCT I	11/1/08	6/09
	Istanbul AFM	5/22/09	6/09		Tampa Cha	5/22/09	6/09	StarTrek	Saint Petersburg NA	9/5/08	9/4/09
	Jacksonville AMC	5/22/09	6/09		Tarentum Cmk	5/22/09	6/09		Albany NY Reg	5/7/09	5/09
	Juarez Cpl	5/09	7/09		Tigard Reg I	5/22/09	6/09		Alexandria AMC	5/7/09	5/09
	Kansas City AMC	5/22/09	6/09		Toluca Cpl	5/09	7/09		Aliso Viejo Reg	5/7/09	5/09
	Kennesaw AMC	5/22/09	6/09		Tomball San	5/22/09	6/09		Altamonte AMC	5/7/09	5/09
	King of Prussia Reg	5/22/09	6/09		Toronto Cpx	5/22/09	6/09		Amsterdam PN	5/1/09	6/09
	Knoxville Reg	5/22/09	6/09		Torrance AMC	5/22/09	6/09		Anaheim	5/7/09	5/09
	Lacey Reg	5/22/09	6/09		Tukwila AMC	5/22/09	6/09		Apple Valley Imx	5/7/09	5/09
	Langley Cpx	5/22/09	6/09		Tulsa Cmk	5/22/09	6/09		Arcadia AMC	5/7/09	5/09
	Lansing Cel	5/22/09	6/09		Virginia Beach AMC	5/22/09	6/09		Atlantic City	5/7/09	5/09
	Las Vegas Bre	5/22/09	6/09		Washington NASM	5/22/09	6/09		Auckland Sky	5/1/09	6/09
	Las Vegas RR Reg	5/22/09	6/09		Washington NMNH	5/22/09	6/09		Augusta Reg	5/7/09	5/09
	Las Vegas SA Reg	5/22/09	6/09		West Nyack Imx	5/22/09	6/09		Austin	5/7/09	5/09
	Lincolnshire Reg	5/22/09	6/09		West Palm Beach Muv	5/22/09	6/09		Aventura AMC	5/7/09	5/09
	Little Rock DT	5/22/09	6/09		Westminster Orc AMC	5/22/09	6/09		Baltimore AMC	5/7/09	5/09
	London BFI	5/22/09	6/09		Westminster Pro AMC	5/22/09	6/09		Barakaldo Yel	5/7/09	5/09
	Long Beach Reg	5/22/09	6/09		White Plains NA	5/22/09	6/09		Batavia GQT	5/7/09	5/09
	Los Angeles CC AMC	5/22/09	6/09		Williamsville Reg	5/22/09	6/09		Beijing Wan	5/15/09	6/09
	Los Angeles NA	5/22/09	6/09		Wimbledon Ode	5/22/09	6/09		Bellevue LSC	5/7/09	5/09
	Los Angeles UC AMC	5/22/09	6/09		Woodbridge AMC	5/22/09	6/09		Bensalem AMC	5/7/09	5/09
	Louisville NA	5/22/09	6/09		Woodbridge Cpx	5/22/09	6/09		Birmingham UK	5/7/09	5/09
	Manchester NA	5/22/09	6/09		Woodland Hills AMC	5/22/09	6/09		Bradford	5/7/09	5/09
	Manchester Ode	5/22/09	6/09		Woodridge Cmk	5/22/09	6/09		Brooklyn SB Reg	5/7/09	5/09
	Manila	5/22/09	6/09		Ypsilanti NA	5/22/09	6/09		Buford Reg	5/7/09	5/09
	Melbourne HCL	5/09	6/09	ND	New Delhi ICC				Burbank AMC	5/7/09	5/09
	Melbourne MV	5/09	6/09	Niagara	Niagara Can DCI	7/1/86			Camarillo Reg	5/7/09	5/09

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close	
	Changchun Wan	5/15/09	6/09		Orlando P Reg	5/7/09	5/09		Dallas Cmk	2/13/09		
	Changsha Wan	5/15/09	6/09		Orlando WL Reg	5/7/09	5/09		Davenport	2/13/09		
	Chantilly	5/7/09	5/09		Oviedo Yel	5/7/09	5/09		Dearborn	2/13/09		
	Charlotte Reg	5/7/09	5/09		Perth HCL	5/1/09	6/09		Denver CC Reg	2/13/09		
	Cherry Hill AMC	5/7/09	5/09		Philadelphia	5/13/09			Des Moines	2/13/09		
	Chicago Imx	5/7/09	5/09		Phoenix AMC	5/7/09	5/09		Dublin Reg	2/13/09		
	Cincinnati NA	5/7/09	5/09		Portage GQT	5/7/09	5/09		Durban	2/27/09		
	Columbia AMC	5/7/09	5/09		Providence NA	5/7/09	5/09		Fitchburg Ker	2/13/09		
	Columbus AMC	5/7/09	5/09		Quebec	5/7/09	5/09		Fort Lauderdale	2/13/09		
	Council Bluffs Ker	5/7/09	5/09		Raleigh	5/7/09	5/09		Grand Blanc NCG	2/13/09		
	Dallas Cmk	5/7/09	5/09		Reading JF	5/7/09	5/09		Grand Rapids Cel	2/13/09		
	Dearborn	5/7/09	5/09		Reading RCT	5/7/09	5/09		Greenwich Ode	2/13/09		
	Deer Park Reg	5/7/09	5/09		Reading RCT I	5/13/09			Halifax	2/13/09		
	Denver CC Reg	5/7/09	5/09		Saco Zya	5/7/09	5/09		Hampton	2/13/09		
	Detroit SC	5/7/09	5/09		Saint Augustine	5/7/09	5/09		Harrisburg	2/13/09		
	Dublin Reg	5/7/09	5/09		Saint Louis Weh	5/7/09	5/09		Hyderabad	5/1/09		
	El Dorado Hills Reg	5/7/09	5/09		Saint Petersburg Muv	5/7/09	5/09		Indianapolis Imx	2/13/09		
	Emeryville AMC	5/7/09	5/09		San Antonio San	5/7/09	5/09		Irvine Reg	2/13/09		
	Escondido Reg	5/7/09	5/09		San Diego AMC	5/7/09	5/09		Lansing Cel	2/13/09		
	Fairfield Reg	5/7/09	5/09		San Diego Reg	5/7/09	5/09		Little Rock DT	2/13/09		
	Fitchburg Ker	5/7/09	5/09		San Diego Reg I	5/8/09			London BFI	2/13/09		
	Fort Lauderdale	5/7/09	5/09		San Francisco AMC	5/7/09	5/09		Los Angeles NA	2/13/09		
	Fort Myers Reg	5/7/09	5/09		San Jose AMC	5/7/09	5/09		Melbourne MV	3/26/09		
	Fresno Reg	5/7/09	5/09		Sandy	5/7/09	5/09		Mississauga Cpx	2/13/09		
	Garden City	5/7/09	5/09		Santa Clara AMC	5/7/09	5/09		Myrtle Beach DCI	3/21/09		
	Glasgow	5/7/09	5/09		Seattle PSC 2	5/7/09	5/09		Nashville Reg	2/13/09		
	Gloucester Cpx	5/7/09	5/09		Seoul CGV	5/15/09	6/09		Natick JF	2/13/09		
	Grand Blanc NCG	5/7/09	5/09		Seoul Wanh CGV	5/15/09	6/09		New York LS AMC	2/13/09		
	Grand Rapids Cel	5/7/09	5/09		Simi Valley Reg	5/7/09	5/09		Omaha Zoo	2/13/09		
	Greenwich Ode	5/7/09	5/09		South Barrington AMC	5/7/09	5/09		Philadelphia	5/29/09		
	Halifax	5/7/09	5/09		South Gate Reg	5/7/09	5/09		Pittsburgh CSC	2/13/09		
	Hamilton AMC	5/7/09	5/09		Sterling Heights AMC	5/7/09	5/09		Portage GQT	2/13/09		
	Hampton	5/7/09	5/09		Stockton Reg	5/7/09	5/09		Providence NA	2/13/09		
	Harahan AMC	5/7/09	5/09		Stony Brook AMC	5/7/09	5/09		Raleigh	2/13/09		
	Henderson Reg	5/7/09	5/09		Sugar Land AMC	5/7/09	5/09		Reading JF	2/13/09		
	Highlands Ranch AMC	5/7/09	5/09		Sydney HCL	5/1/09	6/09		Sacramento Imx	2/13/09		
	Homestead AMC	5/7/09	5/09		Sydney WBS	5/1/09	6/09		Saint Augustine	2/13/09		
	Honolulu Reg	5/7/09	5/09		Taipei Vie	5/7/09	5/09		Salt Lake City CP	2/13/09		
	Hooksett Zya	5/7/09	5/09		Taipei WVC	5/7/09	5/09		San Diego Reg	2/13/09		
	Hooksett Zya I	5/8/09			Tampa AMC	5/7/09	5/09		San Francisco AMC	2/13/09		
	Houston GP AMC	5/7/09	5/09		Tampa Cha	5/7/09	5/09		Seattle PSC 2	2/13/09		
	Houston Reg	5/7/09	5/09		Tarentum Cmk	5/7/09	5/09		Sydney WBS	3/19/09		
	Huntsville	5/7/09	5/09		Tigard Reg I	5/8/09			Tampa MOSI	2/13/09		
	Ilsan CGV	5/15/09	6/09		Toluca Cpl	5/7/09	5/09		Tempe Imx	2/13/09		
	Indianapolis Ker	5/7/09	5/09		Tomball San	5/7/09	5/09		Toronto Cpx	2/13/09		
	Irvine Reg	5/7/09	5/09		Torrance AMC	5/7/09	5/09		Tulsa Cmk	2/13/09		
	Jacksonville AMC	5/7/09	5/09		Tukwila AMC	5/7/09	5/09		Vancouver Imx	2/13/09		
	Kansas City AMC	5/7/09	5/09		Virginia Beach AMC	5/7/09	5/09		Virginia Beach AMSC	2/13/09		
	Kennesaw AMC	5/7/09	5/09		West Nyack Imx	5/7/09	5/09		West Nyack Imx	2/13/09		
	Kiev KT	5/1/09	6/09		West Palm Beach Muv	5/7/09	5/09		Wimbledon Ode	2/13/09		
	King of Prussia Reg	5/7/09	5/09		Westminster Orc AMC	5/7/09	5/09		Winnipeg	2/13/09		
	Knoxville Reg	5/7/09	5/09		Westminster Pro AMC	5/7/09	5/09		VanGogh	4/1/09		
	Knoxville Reg I	5/8/09			White Plains NA	5/7/09	5/09		Boston NEA	4/1/09		
	KSC 1	5/7/09	5/09		Williamsville Reg	5/8/09			Edmonton TWS	5/29/09	9/7/09	
	Lacey Reg	5/7/09	5/09		Wimbledon Ode	5/7/09	5/09		Hague	2/2/09	2/1/10	
	Lansing Cel	5/7/09	5/09		Woodbridge AMC	5/7/09	5/09		Philadelphia	3/14/09	12/31/09	
	Las Vegas Bre	5/8/09			Woodbridge Cpx	5/7/09	5/09		Singapore SC	5/1/09	10/31/09	
	Las Vegas RR Reg	5/7/09	5/09		Woodland Hills AMC	5/7/09	5/09		Tampa MOSI	3/13/09	8/31/09	
	Las Vegas RR Reg I	5/8/09			Woodridge Cmk	5/7/09	5/09		Vancouver TWS	3/14/09	12/31/09	
	Las Vegas SA Reg	5/7/09	5/09		SU	Dayton	9/30/08	5/30/09	VOTDS	Karlshamn	1/09	6/09
	Lincolnshire Reg	5/7/09	5/09		Pensacola	11/7/08	11/7/09		Killeen	8/1/08	8/09	
	Little Rock DT	5/7/09	5/09		Durban	11/21/08	11/21/09		Vulcania	2/22/02		
	London BFI	5/7/09	5/09		Indianapolis Imx	11/2/08	11/10		Watchmen	3/28/09	5/09	
	Long Beach Reg	5/7/09	5/09		Menlyn	11/21/08	11/21/09		Winnipeg	4/17/09		
	Los Angeles CC AMC	5/7/09	5/09		Saint Paul	3/6/09	6/09		WATE	Katoomba	6/1/97	
	Los Angeles NA	5/7/09	5/09		Saint Paul	5/22/09	9/30/09		WildOcea	Bangkok	2/17/09	8/31/09
	Los Angeles UC AMC	5/7/09	5/09		Warner Robins	7/92				Berlin CS	1/15/09	6/30/09
	Malaga Yel	5/7/09	5/09		Washington NASM	7/1/76				Bogota Mal	1/15/09	6/30/09
	Manchester Ode	5/7/09	5/09		Garza Garcia	3/5/09	8/31/09			Boston NEA	10/14/08	6/30/09
	Manila	5/7/09	5/09		Hong Kong BEA	1/1/09	12/31/09			Chicago MSI	10/15/08	11/09
	Melbourne HCL	5/1/09	6/09		Calgary TWS	6/1/08	5/31/09			Columbus COSI	1/7/09	5/30/09
	Melbourne MV	5/1/09	6/09		Birmingham AL	1/2/09	5/31/09			Guayaquil	1/15/09	12/31/09
	Mesquite AMC	5/7/09	5/09		Boston NEA	3/7/09	6/27/09			Lehi	6/6/08	6/30/09
	Midlothian Reg	5/7/09	5/09		Montreal SC	4/28/09	9/13/09			Los Angeles CSC	8/15/08	
	Mississauga Cpx	5/8/09			Myrtle Beach DCI	3/20/09	9/6/09			Lucerne	3/10/09	8/31/09
	Montreal Cpx	5/7/09	5/09		Sudbury	5/28/09	9/30/09			Menlyn	2/17/09	6/30/09
	Morrow AMC	5/7/09	5/09		Vancouver Imx	3/6/09	5/18/09			Nuremberg	1/15/09	6/30/09
	Moscow NA	5/1/09	6/09		Washington NMNH	3/6/09	5/09			Orlando SC	3/21/09	10/31/09
	Nashville Reg	5/7/09	5/09		UnderSea	Apple Valley Imx	2/13/09			Saint Louis SC	4/22/09	
	Natick JF	5/7/09	5/09			Atlanta FMNH	3/21/09			Taichung ST	12/20/08	12/31/09
	New Rochelle Reg	5/7/09	5/09			Atlantic City	2/13/09			Tallahassee	5/1/09	12/31/09
	New York Emp AMC	5/7/09	5/09			Austin	2/28/09		WS3D	Amneville	6/1/08	5/31/09
	New York LS AMC	5/7/09	5/09			Baltimore MSC	4/6/09			Branson	3/6/09	8/31/09
	Newport AMC	5/7/09	5/09			Birmingham AL	3/14/09			Parker	5/30/09	11/30/09
	Noblesville GQT	5/7/09	5/09			Boston NEA	2/13/09		WTW	Des Moines	11/16/08	12/09
	Olathe AMC	5/7/09	5/09			Cathedral City	2/13/09			Philadelphia	10/06	12/09
	Ontario Reg	5/7/09	5/09			Chattanooga	2/13/09		ZionCany	Zion	5/24/94	
	Orange Park AMC	5/7/09	5/09			Chicago Imx	2/13/09					

May 2009 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Aguascalientes	FMTTM	2/27/09	8/27/09	Bellevue LSC	MVA	3/27/09	5/09	Changsha Wan	StarTrek	5/15/09	6/09
Ahmedabad	Cyberwor	1/6/09	12/13/09		NATM2	5/22/09	6/09		MVA	3/27/09	5/09
	DS3D	5/15/08	5/14/09		StarTrek	5/7/09	5/09		NATM2	5/09	7/09
	MagDes	5/25/09	5/24/10	Bensalem AMC	MVA	3/27/09	5/09		StarTrek	5/15/09	6/09
Al Khobar	Everest	10/1/08	9/30/09		NATM2	5/22/09	6/09	Chantilly	FightPil	12/10/04	10/15/09
	JTM	4/24/09	4/23/10		StarTrek	5/7/09	5/09		MOF	1/30/09	9/30/09
Alamogordo	DIS	5/6/09		Berlin CS	D&W3D	3/13/08	12/31/09		StarTrek	5/7/09	5/09
	Sharks3D	1/1/09	6/30/09		FMTTM	12/1/08	11/30/09	Charleston WV	FON	5/9/09	7/10/09
Albany NY Reg	MVA	3/27/09	5/09		GCA	6/1/08	5/09		HOTB	3/7/09	7/10/09
	NATM2	5/22/09	6/09		HaunCast	4/5/01		Charlotte DP	FMTTM	1/9/09	
	StarTrek	5/7/09	5/09		MVA	4/09	5/09		Greece	7/11/08	7/14/09
Albuquerque	GCA	3/15/09	9/15/10	Birmingham AL	WildOcea	1/15/09	6/30/09	Charlotte Reg	MVA	3/27/09	5/09
Alexandria AMC	MVA	3/27/09	5/09		NATM2	5/22/09	6/09		NATM2	5/22/09	6/09
	NATM2	5/22/09	6/09		TTL	1/2/09	5/31/09		StarTrek	5/7/09	5/09
	StarTrek	5/7/09	5/09		UnderSea	3/14/09		Chattanooga	D&W3D	5/23/08	6/30/09
Aliso Viejo Reg	MVA	3/27/09	5/09	Birmingham UK	DS3D	2/1/07	5/09		UnderSea	2/13/09	
	NATM2	5/22/09	6/09		MVA	4/09	5/09	Cherry Hill AMC	MVA	3/27/09	5/09
	StarTrek	5/7/09	5/09		NATM2	5/22/09	6/09		NATM2	5/22/09	6/09
Altamonte AMC	MVA	3/27/09	5/09		SeaMonst	12/07	12/09		StarTrek	5/7/09	5/09
	NATM2	5/22/09	6/09		StarTrek	5/7/09	5/09	Chicago Imx	MVA	3/27/09	5/09
	StarTrek	5/7/09	5/09	Bogota Mal	Mummies	9/1/08	9/1/09		NATM2	5/22/09	6/09
Amneville	FMTTM	11/1/08	10/31/09		WildOcea	1/15/09	6/30/09		StarTrek	5/7/09	5/09
	WS3D	6/1/08	5/31/09	Bogota PA	MVA	4/09	5/09		UnderSea	2/13/09	
Amsterdam PN	MVA	4/09	5/09		NATM2	5/09	6/09	Chicago MSI	MOTGL	2/13/09	10/09
	StarTrek	5/1/09	6/09		SeaMonst	12/25/08	6/25/09		WildOcea	10/15/08	11/09
Anaheim	MVA	3/27/09	5/09	Boise Reg	MVA	3/27/09	5/09	Cincinnati NA	MVA	3/27/09	5/09
	NATM2	5/22/09	6/09		NATM2	5/22/09	6/09		NATM2	5/22/09	6/09
	StarTrek	5/7/09	5/09	Boston MOS	Amazon	2/13/09	6/13/09		StarTrek	5/7/09	5/09
Ankara AFM	MVA	4/09	5/09		FON	5/28/04		Col Springs Cmk	D&W3D	4/17/09	12/31/09
	NATM2	5/22/09	6/09		MOE	7/1/06	6/30/09		MVA	3/27/09	5/21/09
Apple Valley Imx	DinoAliv	2/1/09	8/30/09		MysticInd	5/22/09	2/10		NATM2	5/22/09	6/09
	MVA	3/27/09	5/09		SA	10/1/08	6/30/09	Colleyville	MVA	3/27/09	5/09
	NATM2	5/22/09	6/09	Boston NEA	D&W3D	2/15/08	6/30/09		NATM2	5/22/09	6/09
	StarTrek	5/7/09	5/09		U23D	3/7/09	6/27/09	Columbia AMC	MVA	3/27/09	5/09
	UnderSea	2/13/09			UnderSea	2/13/09			NATM2	5/22/09	6/09
Arcadia AMC	MVA	3/27/09	5/09		VanGogh	4/1/09			StarTrek	5/7/09	5/09
	NATM2	5/22/09	6/09	Bradford	WildOcea	10/14/08	6/30/09	Columbus AMC	MVA	3/27/09	5/09
	StarTrek	5/7/09	5/09		DinoAliv	5/25/08	5/25/09		NATM2	5/22/09	6/09
Athens Eug	SeaMonst	11/1/08	10/31/09		Mummie3D	2/17/09	2/15/10		StarTrek	5/7/09	5/09
Atlanta FMNH	Galapago	5/1/09	6/30/09		MVA	4/09	5/09	Columbus COSI	Mummies	3/1/09	9/1/09
	UnderSea	3/21/09			NATM2	5/22/09	6/09		WildOcea	1/7/09	5/30/09
Atlantic City	MVA	3/27/09	5/09		StarTrek	5/7/09	5/09	Columbus GA	Everest	4/20/09	9/3/09
	NATM2	5/22/09	6/09	Branson	Alps	5/6/09			MOE	3/19/09	7/2/09
	StarTrek	5/7/09	5/09		Ozarks	1/93	12/09	Coomera	SpaceSta	8/1/07	7/31/09
	UnderSea	2/13/09			WS3D	3/6/09	8/31/09	Copenhagen	AEK	2/9/09	2/8/10
Auckland Sky	MVA	4/09	5/09	Brooklyn SB Reg	MVA	3/27/09	5/09		D&W3D	4/3/09	12/09
	StarTrek	5/1/09	6/09		NATM2	5/22/09	6/09	Corpus Christi	FightPil	2/3/05	10/31/09
Augusta Reg	MVA	3/27/09	5/09		StarTrek	5/7/09	5/09	Council Bluffs Ker	MVA	3/27/09	5/09
	NATM2	5/22/09	6/09	Budapest CC	FMTTM	5/7/09	12/09		NATM2	5/22/09	6/09
	StarTrek	5/7/09	5/09		Galapago	9/18/08	9/17/09		SAL	4/4/08	5/8/09
Austin	ATSOT	2/7/09	8/1/09		MVA	4/09	5/09		StarTrek	5/7/09	5/09
	MVA	3/27/09	5/09	Buenos Aires NA	SeaMonst	12/08	12/09		MVA	4/09	5/09
	NATM2	5/22/09	6/09		Mummie3D	2/15/09	12/31/09	Cuernavaca Cmx	NATM2	5/22/09	6/09
	StarTrek	5/7/09	5/09		MVA	4/09	5/09	Cupertino AMC	MVA	3/27/09	5/09
	UnderSea	2/28/09			NATM2	5/09	6/09	Dallas Cmk	NATM2	5/22/09	6/09
Aventura AMC	MVA	3/27/09	5/09	Buford Reg	MVA	3/27/09	5/09		StarTrek	5/7/09	5/09
	NATM2	5/22/09	6/09		NATM2	5/22/09	6/09		UnderSea	2/13/09	
	StarTrek	5/7/09	5/09	Burbank AMC	StarTrek	5/7/09	5/09	Dallas MNS	CRA	3/7/09	9/24/09
	MVA	3/27/09	5/09		MVA	3/27/09	5/09		HOTB	3/7/09	9/24/10
	NATM2	5/22/09	6/09		NATM2	5/22/09	6/09	Davenport	Kilimanj	5/13/09	
	StarTrek	5/7/09	5/09		StarTrek	5/7/09	5/09		UnderSea	2/13/09	
Baltimore AMC	FMTTM	10/15/08	6/09	Cairo EMA	CRA	7/5/08	7/4/09	Dayton	DS3D	6/13/07	5/09
	NATM2	5/22/09	6/09	Calgary Cpx	MVA	3/27/09	5/09		FightPil	12/3/04	10/15/09
	UnderSea	4/6/09			NATM2	5/22/09	6/09		SU	9/30/08	5/30/09
Bangkok	MVA	4/09	5/09	Calgary TWS	DinoAliv	4/1/09	4/1/10	Daytona Beach	NASCAR	4/15/04	
	NATM2	5/09	6/09		FMTTM	11/8/08	11/7/09	Dearborn	JTM	1/21/09	1/1/10
	WildOcea	2/17/09	8/31/09		FON	3/20/05			L&C	9/26/08	9/26/09
Barakaldo Yel	MVA	4/09	5/09		HOTB	2/1/09	1/31/10		NATM2	5/22/09	6/09
	StarTrek	5/7/09	5/09		HumanBod	1/09	12/09		StarTrek	5/7/09	5/09
Barcelona	SeaMonst	10/6/08	10/6/09		SeaMonst	12/15/07			UnderSea	2/13/09	
	Sharks3D	1/17/07	6/30/09	Camarillo Reg	TRF	6/1/08	5/31/09	Deer Park Reg	MVA	3/27/09	5/09
	MVA	3/27/09	5/09		MVA	3/27/09	5/09		NATM2	5/22/09	6/09
	NATM2	5/22/09	6/09		NATM2	5/22/09	6/09		StarTrek	5/7/09	5/09
	StarTrek	5/7/09	5/09		StarTrek	5/7/09	5/09	Denver CC Reg	MVA	3/27/09	5/09
Baton Rouge	SeaMonst	3/1/09	2/28/10	Cathedral City	MVA	3/27/09	5/21/09		NATM2	5/22/09	6/09
Beijing CFM	NATM2	5/09	7/09		NATM2	5/22/09	6/09		StarTrek	5/7/09	5/09
	SpaceSta	7/1/07	6/30/09		Sharks3D	1/2/09	6/30/09		UnderSea	2/13/09	
	MVA	3/27/09	5/09		UnderSea	2/13/09		Denver MNS	GCA	2/13/09	8/09
	NATM2	5/09	7/09	Chandigarh	Alps	10/1/08	9/30/09	Des Moines	FON	4/7/06	
Beijing UME	MVA	3/27/09	5/09		MOTN	10/1/08	9/30/09		NATM2	5/22/09	6/09
	NATM2	5/09	7/09	Changchun Wan	MVA	3/27/09	5/09		UnderSea	2/13/09	
	StarTrek	5/15/09	6/09		NATM2	5/09	7/09		WTW	11/16/08	12/09

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Detroit SC	Animalop	3/14/09	3/13/10		StarTrek	5/7/09	5/09	Istanbul AFM	MVA	4/09	5/09
	DS3D	1/10/09	7/10/09		UnderSea	2/13/09			NATM2	5/22/09	6/09
	MOTGL	7/31/08	7/09	Guadalajara Cpl	MVA	4/09	5/09	Jackson MS	DinoAliv	1/7/08	5/30/09
	StarTrek	5/7/09	5/09	Guangdong	SpaceSta	10/1/08	9/30/09	Jacksonville AMC	MVA	3/27/09	5/09
Dongguan Wan	L&C	12/28/08	12/31/09	Guatemala City Alb	NATM2	5/09	6/09		NATM2	5/22/09	6/09
	NATM2	5/09	7/09	Guayaquil	DinoAliv	2/15/09	12/31/09		StarTrek	5/7/09	5/09
Dubai IBSM	MVA	4/09	5/09		FMTTM	2/13/09	2/10	Jakarta	JTM	4/20/09	
Dublin Reg	MVA	3/27/09	5/09		Galapago	11/16/06	11/15/09	Jersey City	DinoGOP	4/22/09	
	NATM2	5/22/09	6/09		MOE	3/1/09	3/1/10		FON	5/30/09	1/31/10
	StarTrek	5/7/09	5/09		NATM2	5/09	6/09		SeaMonst	7/4/08	6/30/09
	UnderSea	2/13/09		Gwangju CGV	WildOcea	1/15/09	12/31/09	Juarez Cpl	NATM2	5/09	7/09
Duluth	MOTGL	2/09	2/10	Hague	NATM2	5/09	7/09	Kansas City AMC	MVA	3/27/09	5/09
Durban	JTM	5/15/09	12/31/09		HOTB	6/15/07	9/30/09		NATM2	5/22/09	6/09
	NATM2	5/09	6/09		VanGogh	2/2/09	2/1/10		StarTrek	5/7/09	5/09
	Supespee	11/21/08	11/21/09	Halifax	MVA	3/27/09	5/09	Kansas City Sci	D&W3D	9/5/08	6/30/09
	UnderSea	2/27/09			NATM2	5/22/09	6/09		FMTTM	9/6/08	5/28/09
Dwingeloo	Bears	12/08	12/09		StarTrek	5/7/09	5/09	Kaohsiung	CDS	1/1/09	6/30/09
	Roar	7/1/07	6/30/09		UnderSea	2/13/09		Karlshamm	CV	1/09	6/09
Edmonton Cpx	Bugs	6/24/08		Hamilton AMC	MVA	3/27/09	5/09		Dolphins	1/09	6/09
	MVA	3/27/09	5/09		NATM2	5/22/09	6/09		VOTDS	1/09	6/09
	NATM2	5/22/09	6/09		StarTrek	5/7/09	5/09	Katoomba	WATE	6/1/97	
Edmonton TWS	GCA	11/7/08	6/09	Hampton	MVA	3/27/09	5/09	Katowice CC	D&W3D	6/13/08	6/30/09
	VanGogh	5/29/09	9/7/09		StarTrek	5/7/09	5/09		FMTTM	10/30/08	9/30/09
El Dorado Hills Reg	MVA	3/27/09	5/09	Harahan AMC	UnderSea	2/13/09			OW3D	1/15/09	12/31/09
	NATM2	5/22/09	6/09		MVA	3/27/09	5/09	Kennesaw AMC	MVA	4/17/09	
	StarTrek	5/7/09	5/09		NATM2	5/22/09	6/09		NATM2	5/22/09	6/09
Emeryville AMC	MVA	3/27/09	5/09		StarTrek	5/7/09	5/09		StarTrek	5/7/09	5/09
	NATM2	5/22/09	6/09	Harbin	SI	12/15/08	12/14/09	Kiev KT	ITD	4/1/08	7/31/09
	StarTrek	5/7/09	5/09	Harrisburg	FON	2/13/09	6/30/09		MVA	3/09	5/09
Erie	HOTB	3/15/09	1/15/10		MVA	3/27/09	5/09		StarTrek	5/1/09	6/09
	JGWC	11/30/08	6/30/09		NATM2	5/22/09	6/09	Killeen	Alaska	11/7/08	5/6/09
	JAC	7/1/08	5/1/09		SeaMonst	4/1/09	12/31/09		Animalop	5/1/09	4/30/10
Escondido Reg	MVA	3/27/09	5/09	Hartberg	UnderSea	2/13/09			SeaMonst	2/6/09	8/5/09
	NATM2	5/22/09	6/09		CRA	6/2/08	6/1/09	King of Prussia Reg	VOTDS	8/1/08	8/09
	StarTrek	5/7/09	5/09		Sharks3D	3/5/09			MVA	3/27/09	5/09
Evansville Sho	MVA	3/27/09	5/21/09	Hastings	SeaMonst	3/3/08	5/31/09		NATM2	5/22/09	6/09
	NATM2	5/22/09	6/09	Henderson Reg	MVA	3/27/09	5/09		StarTrek	5/7/09	5/09
Fairfield Reg	MVA	3/27/09	5/09		NATM2	5/22/09	6/09	Knoxville Reg	MVA	3/27/09	5/09
	NATM2	5/22/09	6/09		StarTrek	5/7/09	5/09		NATM2	5/22/09	6/09
	StarTrek	5/7/09	5/09	Highlands Ranch AMC	NATM2	5/22/09	6/09		StarTrek	5/7/09	5/09
	MVA	3/27/09	5/09		StarTrek	5/7/09	5/09	Knoxville Reg I	MVA	3/27/09	
Fitchburg Ker	NATM2	5/22/09	6/09	Homestead AMC	MVA	3/27/09	5/09		StarTrek	5/8/09	
	StarTrek	5/7/09	5/09		NATM2	5/22/09	6/09	Krakow CC	D&W3D	6/13/08	6/30/09
	UnderSea	2/13/09			StarTrek	5/7/09	5/09		FMTTM	10/30/08	9/30/09
Fort Lauderdale	MVA	3/27/09	5/09	Hong Kong BEA	Cyberwor	11/6/08	11/5/09	KSC 1	StarTrek	5/7/09	5/09
	NATM2	5/22/09	6/09		MagDes	11/6/08	11/5/09	KSC 2	MagDes	9/23/05	
	StarTrek	5/7/09	5/09		MVA	4/09	5/09	Kuwait City	FMTTM	10/1/08	9/30/09
	UnderSea	2/13/09			NATM2	5/09	6/09		HumanBod	1/09	12/09
Fort Myers Reg	MVA	3/27/09	5/09		Trex	1/1/09	12/31/09		JTM	3/26/09	
	NATM2	5/22/09	6/09	Hong Kong SM	Alps	8/1/08	7/30/09		Mummie3D	6/19/08	6/12/09
	StarTrek	5/7/09	5/09	Honolulu Reg	MVA	3/27/09	5/09		SeaMonst	12/7/08	11/09
Fort Worth	DS3D	8/13/08	5/09		NATM2	5/22/09	6/09	La Coruna	DinoGOP	1/09	6/09
	NATM2	5/22/09	6/09		StarTrek	5/7/09	5/09	Lacey Reg	MVA	3/27/09	5/09
Fresno Reg	MVA	3/27/09	5/09	Hooksett Zya	MVA	3/27/09	5/09		NATM2	5/22/09	6/09
	NATM2	5/22/09	6/09		StarTrek	5/7/09	5/09		StarTrek	5/7/09	5/09
	StarTrek	5/7/09	5/09	Hooksett Zya I	MVA	3/27/09		Langley Cpx	MVA	3/27/09	5/09
Galveston	D&W3D	3/13/09	12/31/09		StarTrek	5/8/09			NATM2	5/22/09	6/09
	DinoAliv	6/6/07	5/25/09	Houston GP AMC	MVA	3/27/09	5/09	Lansing Cel	MVA	3/27/09	5/09
Garden City	FightPil	12/10/04	10/15/09		NATM2	5/22/09	6/09		NATM2	5/22/09	6/09
	FMTTM	8/8/08	6/09		StarTrek	5/7/09	5/09		StarTrek	5/7/09	5/09
	NATM2	5/22/09	6/09	Houston MNS	ITD	1/5/09	5/21/09	Las Vegas Bre	UnderSea	2/13/09	
	SpaceSta	1/1/09	6/30/09		NATM2	5/22/09	6/09		MVA	3/27/09	5/09
	StarTrek	5/7/09	5/09		Sharks3D	3/13/09	12/31/09		NATM2	5/22/09	6/09
Garza Garcia	DinoAliv	1/5/09	6/30/09		MVA	3/27/09	5/09	Las Vegas RR Reg	MVA	3/27/09	5/09
	TR	3/5/09	8/31/09		NATM2	5/22/09	6/09		NATM2	5/22/09	6/09
Gatineau	Mummies	12/18/08	5/28/09		StarTrek	5/7/09	5/09		StarTrek	5/7/09	5/09
Glasgow	DinoAliv	5/2/08	5/2/09	Huntsville	FightPil	3/1/09	8/31/09	Las Vegas RR Reg I	MVA	3/27/09	
	DS3D	1/15/09	5/09		StarTrek	5/7/09	5/09		StarTrek	5/8/09	
	FMTTM	5/1/09	4/10	Hutchinson	DinoAliv	3/18/09	8/09	Las Vegas SA Reg	MVA	3/27/09	5/09
	MVA	4/3/09	5/25/09	Hyderabad	MysticInd	4/17/09	10/09		NATM2	5/22/09	6/09
	StarTrek	5/7/09	5/09		UnderSea	5/1/09			StarTrek	5/7/09	5/09
Gloucester Cpx	MVA	3/27/09	5/09	Ilisan CGV	MVA	4/09	5/09	Lehi	AfricAdv	10/17/08	10/16/09
	NATM2	5/22/09	6/09		StarTrek	5/15/09	6/09		WildOcea	6/6/08	6/30/09
	StarTrek	5/7/09	5/09	Indianapolis Imx	DinoAliv	2/1/09	8/30/09	Leon Exp	FMTTM	12/1/08	5/31/09
	Bugs	11/16/08	5/31/09		MVA	3/27/09	5/09	Lincolnshire Reg	MVA	3/27/09	5/09
	MVA	3/27/09	5/09		SAA	8/1/08	7/31/09		NATM2	5/22/09	6/09
	NATM2	5/22/09	6/09		Supespee	11/2/08	11/10		StarTrek	5/7/09	5/09
	StarTrek	5/7/09	5/09		UnderSea	2/13/09		Little Rock AEC	Mummies	4/15/09	
Grand Blanc NCG	UnderSea	2/13/09			MVA	3/27/09	5/09	Little Rock DT	MVA	3/27/09	5/09
	GC	11/1/99	12/09	Indianapolis Ker	NATM2	5/22/09	6/09		NATM2	5/22/09	6/09
Grand Canyon DCI	MVA	3/27/09	5/09		StarTrek	5/7/09	5/09		StarTrek	5/7/09	5/09
Grand Rapids Cel	NATM2	5/22/09	6/09	Irvine Reg	MVA	3/27/09	5/09		UnderSea	2/13/09	
	StarTrek	5/7/09	5/09		NATM2	5/22/09	6/09	Loch Lomond	LOLL	7/24/02	
	UnderSea	2/13/09			StarTrek	5/7/09	5/09	Lodz CC	FMTTM	10/30/08	9/30/09
Greenwich Ode	MVA	4/3/09	5/28/09		UnderSea	2/13/09			SeaMonst	4/17/09	9/30/09
	NATM2	5/22/09	6/09								

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
London BFI	Bugs	6/3/08	6/3/09		NATM2	5/22/09	6/09	Osaka Sun	DS3D	9/1/06	7/31/09
	FMTTM	10/3/08	12/4/09		StarTrek	5/8/09		Oulu	Mummies	1/10/09	6/12/09
	MVA	4/09	5/09		UnderSea	2/13/09		Oviedo Yel	MVA	4/09	5/09
	NATM2	5/22/09	6/09	Mobile	GCA	1/9/09	5/2/09		StarTrek	5/7/09	5/09
	SeaMonst	12/07	10/09	Monterey CA	Sharks3D	1/5/09	6/30/09		MVA	4/09	5/09
	StarTrek	5/7/09	5/09	Monterrey Cpl	MVA	4/09	5/09		NATM2	5/22/09	6/09
	UnderSea	2/13/09		Montreal Cpx	MVA	3/27/09	5/09	Paris Geo	DS3D	4/1/07	6/30/09
London SM	DinoAliv	5/25/07	5/25/09		NATM2	5/22/09	6/09	Parker	AEK	11/1/08	5/1/09
	SeaMonst	10/26/07	10/20/09		StarTrek	5/7/09	5/09		Animalop	2/7/09	2/6/10
	Sharks3D	10/27/07		Montreal SC	FMTTM	9/30/08	6/09		WS3D	5/30/09	11/30/09
Long Beach Reg	NATM2	5/22/09	6/09		U23D	4/28/09	9/13/09	Penrith	Rheged	7/1/00	
	StarTrek	5/7/09	5/09	Morrow AMC	MVA	3/27/09	5/09	Pensacola	FightPil	4/10/07	10/09
Los Angeles CC AMC	MVA	3/27/09	5/09		NATM2	5/22/09	6/09		MOF	11/8/96	
	NATM2	5/22/09	6/09	Moscow NA	StarTrek	5/7/09	5/09		SU	11/7/08	11/7/09
	StarTrek	5/7/09	5/09		NATM2	5/09	6/09	Perth HCL	MVA	4/09	5/09
Los Angeles CSC	WildOcea	8/15/08			StarTrek	5/1/09	6/09		NATM2	5/09	6/09
Los Angeles NA	MVA	3/27/09	5/09	Moscow Nes	D&W3D	6/10/08	6/30/09		StarTrek	5/1/09	6/09
	NATM2	5/22/09	6/09		DS3D	5/31/06	5/31/09	Philadelphia	JAC	10/20/08	6/3/09
	StarTrek	5/7/09	5/09		FMTTM	8/22/08	8/21/09		StarTrek	5/13/09	
	UnderSea	2/13/09			HaunCast	1/1/04			UnderSea	5/29/09	
Los Angeles UC AMC	MVA	3/27/09	5/09		Mummie3D	12/10/08	6/12/09		VanGogh	3/14/09	12/31/09
	NATM2	5/22/09	6/09		MVA	3/09	5/09		WTW	10/06	12/09
	StarTrek	5/7/09	5/09		NATM2	5/09	6/09	Phoenix AMC	MVA	3/27/09	5/09
Louisville NA	FMTTM	8/15/08	9/25/09	Myrtle Beach DCI	OW3D	1/1/09	12/31/09		NATM2	5/22/09	6/09
	MVA	3/27/09	5/09		DinoAliv	3/20/09	12/31/09		StarTrek	5/7/09	5/09
	NATM2	5/22/09	6/09		Mummie3D	3/20/09	12/31/09	Pittsburgh CSC	Greece	2/13/09	2/15/10
Louisville SC	SeaMonst	5/23/09	1/2/10		U23D	3/20/09	9/6/09		L&C	1/09	5/09
Lubbock	Animalop	11/14/08	11/3/09		UnderSea	3/21/09			Mummies	8/29/08	8/29/09
	GCA	6/6/08	6/09	Nanchang	OO	2/09	9/09		SAA	6/1/08	6/30/09
	SeaMonst	1/23/09	1/23/10		Roar	4/1/09	10/31/09		UnderSea	2/13/09	
Lucerne	Alps	5/25/07	5/25/09	Nanjing YSTC	MagDes	12/15/08	12/14/09	Poitiers Imax 3D	DS3D	2/1/07	1/31/10
	FMTTM	12/1/08	11/30/09	Nashville Reg	MVA	3/27/09	5/09	Portage GQT	MVA	3/27/09	5/09
	GCA	6/27/08	6/09		NATM2	5/22/09	6/09		NATM2	5/22/09	6/09
	WildOcea	3/10/09	8/31/09		StarTrek	5/7/09	5/09		StarTrek	5/7/09	5/09
Madrid	Alps	9/15/08	9/14/09		UnderSea	2/13/09			UnderSea	2/13/09	
	Everest	7/1/08	12/31/09	Natick JF	MVA	3/27/09	5/09	Poznan CC	Bugs	9/21/07	
	HaunCast	6/12/02			NATM2	5/22/09	6/09		D&W3D	6/13/08	6/30/09
	SeaMonst	10/16/08	10/16/09		StarTrek	5/7/09	5/09		FMTTM	10/30/08	9/30/09
	MVA	4/09	5/09		UnderSea	2/13/09			SeaMonst	4/17/09	9/30/09
Malaga Yel	StarTrek	5/7/09	5/09	National City AMC	NATM2	5/22/09	6/09	Prague CC	D&W3D	3/19/09	12/31/09
Manchester NA	MVA	3/27/09	5/09	New Delhi ICC	ND				FMTTM	1/8/09	1/7/10
	NATM2	5/22/09	6/09	New Rochelle Reg	DinoAliv	4/1/09	12/31/09		MVA	4/09	5/09
	MVA	4/09	5/09		MVA	3/27/09	5/09	Providence NA	MVA	3/27/09	5/09
	NATM2	5/22/09	6/09		NATM2	5/22/09	6/09		NATM2	5/22/09	6/09
	StarTrek	5/7/09	5/09		StarTrek	5/7/09	5/09		StarTrek	5/7/09	5/09
Manila	MVA	3/27/09	5/09	New York AMNH	DinoAliv	5/18/07	5/1/09		UnderSea	2/13/09	
	NATM2	5/22/09	6/09	New York Emp AMC	MVA	3/27/09	5/09	Quebec	AfricAdv	6/11/08	5/15/09
	StarTrek	5/7/09	5/09		NATM2	5/22/09	6/09		MVA	3/27/09	5/21/09
McMinnville	DinoAliv	4/1/09	6/30/09		StarTrek	5/7/09	5/09		StarTrek	5/7/09	5/09
	FightPil	3/21/07	10/09	New York LS AMC	MVA	3/27/09	5/09	Raleigh	Bugs	5/2/08	12/12/09
	MOF	10/1/08	9/12/10		NATM2	5/22/09	6/09		GP	1/6/09	6/09
	RATW	1/5/09	6/09		StarTrek	5/7/09	5/09		Mummie3D	3/6/09	11/1/09
Melbourne HCL	MVA	4/09	5/09		UnderSea	2/13/09			MVA	3/27/09	6/09
	NATM2	5/09	6/09	Newport AMC	NATM2	5/22/09	6/09		NATM2	5/22/09	6/09
	StarTrek	5/1/09	6/09		StarTrek	5/7/09	5/09		StarTrek	5/7/09	5/09
Melbourne MV	Bugs	4/27/09		Niagara Can DCI	MOTGL	3/13/09	6/13/09		UnderSea	2/13/09	
	HaunCast	4/09			Niagara	7/1/86		Reading JF	MVA	3/27/09	5/09
	MVA	4/3/09	5/10/09	Niagara NY DCI	Niagara	5/1/07			NATM2	5/22/09	6/09
	NATM2	5/09	6/09	Noblesville GQT	MVA	3/27/09	5/09		StarTrek	5/7/09	5/09
	StarTrek	5/1/09	6/09		NATM2	5/22/09	6/09		UnderSea	2/13/09	
	UnderSea	3/26/09			StarTrek	5/7/09	5/09	Reading RCT	MVA	3/27/09	5/09
Memphis Pink	GCA	3/23/09	11/09	Norwalk	Beavers	3/3/09	12/3/09		NATM2	5/22/09	6/09
	HOTB	8/12/08	5/25/09		MJTTM	1/16/09	6/18/09		StarTrek	5/7/09	5/09
	LivingSe	8/12/08	5/25/09	Nuremberg	MOTN	7/1/08	6/30/09	Reading RCT I	DS3D	11/2/08	6/30/09
	Mummies	11/15/08	11/13/09		D&W3D	3/13/08	12/31/09		MVA	3/27/09	
Menlyn	NATM2	5/09	6/09		DS3D	11/15/07	11/14/09		SpaceSta	11/1/08	6/09
	SupeSpee	11/21/08	11/21/09	Olathe AMC	WildOcea	1/15/09	6/30/09	Regina	StarTrek	5/13/09	
	WildOcea	2/17/09	6/30/09		MVA	3/27/09	5/09		Mummies	4/24/09	
Mesa DT	MVA	3/27/09	5/09		NATM2	5/22/09	6/09		Roar	10/10/08	10/10/09
	NATM2	5/22/09	6/09	Omaha Zoo	StarTrek	5/7/09	5/09	Riccione	ITD	3/8/08	3/1/10
Mesquite AMC	MVA	3/27/09	5/09	Ontario Reg	UnderSea	2/13/09		Richmond Cpx	MVA	3/27/09	5/09
	NATM2	5/22/09	6/09		MVA	3/27/09	5/09		NATM2	5/22/09	6/09
	StarTrek	5/7/09	5/09		NATM2	5/22/09	6/09	Richmond SMV	Alps	2/1/09	6/25/09
Mexicali	DinoAliv	5/22/09	12/31/09	Orange Park AMC	StarTrek	5/7/09	5/09		FON	2/6/09	2/10
	FMTTM	12/20/08	6/20/09		MVA	3/27/09	5/09		GP	11/1/08	6/25/09
Mexico City Pap	Animalop	4/10/09	12/10/09		NATM2	5/22/09	6/09		HumanBod	2/6/09	2/10
	GCA	2/15/09	9/30/10		StarTrek	5/7/09	5/09	Rochester Cmk	MVA	3/27/09	5/09
	SeaMonst	7/1/08	5/31/09	Orlando P Reg	MVA	3/27/09	5/09		NATM2	5/22/09	6/09
	MVA	4/09	5/09		NATM2	5/22/09	6/09	Saco Zya	NATM2	5/22/09	6/09
Mexico City Per Cpl	MVA	4/09	5/09		StarTrek	5/7/09	5/09		StarTrek	5/7/09	5/09
Mexico City Uni Cpl	MVA	3/27/09	5/09	Orlando SC	GCA	1/9/09	6/7/09	Sacramento Imx	DinoAliv	4/24/09	8/09
Midlothian Reg	NATM2	5/22/09	6/09		WildOcea	3/21/09	10/31/09		MVA	3/27/09	5/09
	StarTrek	5/7/09	5/09	Orlando WL Reg	MVA	3/27/09	5/09		UnderSea	2/13/09	
	MOTGL	6/13/08	6/09		NATM2	5/22/09	6/09	Saint Augustine	Bugs	9/28/08	5/31/09
Milwaukee	SeaMonst	1/9/09	10/1/09		StarTrek	5/7/09	5/09		CRA	4/13/09	11/30/09
Mississauga Cpx	MVA	3/27/09	5/09	Osaka Sci	SeaMonst	6/1/08	5/30/09		L&C	4/18/07	

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
	MOTGL	3/20/09	10/15/09	South Barrington AMC	MVA	3/27/09	5/09	Toronto OSC	Alps	12/15/08	9/30/09
	NATM2	5/22/09	6/09		NATM2	5/22/09	6/09		JTM	2/7/09	9/7/09
	StarTrek	5/7/09	5/09		StarTrek	5/7/09	5/09		MOTGL	5/9/08	12/09
	UnderSea	2/13/09		South Gate Reg	MVA	3/27/09	5/09	Torrance AMC	MVA	3/27/09	5/09
Saint Félicien	GreatNor	5/1/09	5/1/10		NATM2	5/22/09	6/09		NATM2	5/22/09	6/09
Saint Louis SC	FMTTM	3/5/09	8/19/09		StarTrek	5/7/09	5/09		StarTrek	5/7/09	5/09
	MOTGL	9/19/08	6/30/09	South Miami AMC	NATM2	5/22/09	6/09	Toulouse	MagDes	2/5/09	1/4/10
	SeaMonst	4/1/09	3/10	Speyer Imax	FMTTM	12/18/08	12/17/09	Townsville	AEK	6/28/08	6/27/09
	WildOcea	4/22/09		Spokane	Bugs	9/21/06			DS3D	7/1/06	7/6/09
Saint Louis Weh	MVA	3/27/09	5/09		DinoAliv	3/5/09	10/31/09	Tukwila AMC	MVA	3/27/09	5/09
	NATM2	5/22/09	6/09		FON	8/20/04			NATM2	5/22/09	6/09
	StarTrek	5/7/09	5/09		GCA	4/24/09	4/23/10		StarTrek	5/7/09	5/09
Saint Paul	SupeSpee	3/6/09	6/09		HumanBod	1/09	12/09	Tulsa Cmk	MVA	3/27/09	5/09
	T40	5/22/09	9/30/09		NATM2	5/22/09	6/09		NATM2	5/22/09	6/09
Saint Paul AMC	NATM2	5/22/09	6/09	Sterling Heights AMC	MVA	3/27/09	5/09		UnderSea	2/13/09	
Saint Petersburg Muv	MVA	3/27/09	5/09		NATM2	5/22/09	6/09	Valencia Spn	DS3D	7/1/08	6/30/09
	NATM2	5/22/09	6/09		StarTrek	5/7/09	5/09	Vancouver Imx	U23D	3/6/09	5/18/09
	StarTrek	5/7/09	5/09	Stockholm	DinoAliv	5/08	5/09		UnderSea	2/13/09	
Saint Petersburg NA	MVA	3/09	5/09		GCA	5/15/09	5/14/10	Vancouver TWS	Beavers	5/1/09	12/31/09
	NATM2	5/09	6/09		Mummies	5/08	5/09		VanGogh	3/14/09	12/31/09
	SpaceSta	9/5/08	9/4/09		SeaMonst	5/16/08	5/16/09	Victoria DCI	JTM	5/1/09	
Salt Lake City CP	UnderSea	2/13/09		Stockton Reg	MVA	3/27/09	5/09		OO	1/16/09	7/09
San Antonio 2D	Alamo				NATM2	5/22/09	6/09	Virginia Beach AMC	MVA	3/27/09	5/09
San Antonio San	MVA	3/27/09	5/09		StarTrek	5/7/09	5/09		NATM2	5/22/09	6/09
	NATM2	5/22/09	6/09	Stony Brook AMC	MVA	3/27/09	5/09		StarTrek	5/7/09	5/09
	StarTrek	5/7/09	5/09		NATM2	5/22/09	6/09	Virginia Beach AMSC	UnderSea	2/13/09	
San Diego AMC	MVA	3/27/09	5/09		StarTrek	5/7/09	5/09	Vulcania	Vulcania	2/22/02	
	NATM2	5/22/09	6/09	Sudbury	FON	3/1/09	2/10	Warner Robins	ToFly	7/92	
	StarTrek	5/7/09	5/09		SeaMonst	2/28/09	9/30/09	Warsaw CC	D&W3D	6/13/08	6/30/09
San Diego NHM	OO	3/31/01	12/09		U23D	5/28/09	9/30/09		FMTTM	10/30/08	9/30/09
San Diego Reg	MVA	3/27/09	5/09	Sugar Land AMC	MVA	3/27/09	5/09	Washington NASM	3DSun	3/14/09	3/13/10
	NATM2	5/22/09	6/09		NATM2	5/22/09	6/09		FightPil	3/11/05	10/09
	StarTrek	5/7/09	5/09		StarTrek	5/7/09	5/09		NATM2	5/22/09	6/09
	UnderSea	2/13/09		Suzhou SCAC	NATM2	5/09	7/09		ToFly	7/1/76	
San Diego Reg I	MVA	3/27/09		Sydney HCL	MVA	4/09	5/09	Washington NMNH	DS3D	9/26/08	10/31/09
	StarTrek	5/8/09			NATM2	5/09	6/09		NATM2	5/22/09	6/09
San Diego RHF	Animalop	12/13/08	12/09		StarTrek	5/1/09	6/09		U23D	3/6/09	5/09
San Francisco AMC	MVA	3/27/09	5/09	Sydney WBS	DS3D	2/18/09	5/09	West Nyack Imx	MVA	3/27/09	5/09
	NATM2	5/22/09	6/09		HaunCast	4/09			NATM2	5/22/09	6/09
	StarTrek	5/7/09	5/09		MVA	4/3/09	5/24/09		StarTrek	5/7/09	5/09
	UnderSea	2/13/09			StarTrek	5/1/09	6/09		UnderSea	2/13/09	
San Jose AMC	MVA	3/27/09	5/09	Taichung ST	UnderSea	3/19/09		West Palm Beach Muv	MVA	3/27/09	5/09
	NATM2	5/22/09	6/09		DinoAliv	6/1/08	6/1/09		NATM2	5/22/09	6/09
	StarTrek	5/7/09	5/09		WildOcea	12/20/08	12/31/09		SM3	9/14/07	9/22
San Jose Tech	DIS	5/13/09		Taipei AM	BP	3/29/09	9/30/09		StarTrek	5/7/09	5/09
	Mummies	4/27/09	10/31/09		DIS	1/1/09	6/30/09	Westminster Orc AMC	MVA	3/27/09	5/09
San Simeon DCI	HCBTD	8/17/96			Everest	4/4/09	9/27/09		NATM2	5/22/09	6/09
Sandy	MVA	3/27/09	5/09	Taipei Vie	GCA	9/28/08	9/27/09		StarTrek	5/7/09	5/09
	NATM2	5/22/09	6/09		MVA	4/09	5/09	Westminster Pro AMC	NATM2	5/22/09	6/09
	StarTrek	5/7/09	5/09	Taipei WVC	StarTrek	5/7/09	5/09		StarTrek	5/7/09	5/09
Santa Clara AMC	MVA	3/27/09	5/09		MVA	4/09	5/09	White Plains NA	MVA	3/27/09	5/09
	NATM2	5/22/09	6/09		NATM2	5/09	7/09		NATM2	5/22/09	6/09
	StarTrek	5/7/09	5/09	Tallahassee	StarTrek	5/7/09	5/09		StarTrek	5/7/09	5/09
Schenectady	SeaMonst	8/1/08	7/31/09		SeaMonst	1/1/09	6/30/09	Williamsville Reg	MVA	3/27/09	5/09
Seattle PSC 1	Animalop	5/29/09	9/15/09		WildOcea	5/1/09	12/31/09		NATM2	5/22/09	6/09
	MOTN	10/1/08	9/15/09	Tampa AMC	MVA	3/27/09	5/09		StarTrek	5/8/09	
Seattle PSC 2	MVA	3/27/09	5/09		NATM2	5/22/09	6/09	Wimbledon Ode	MVA	4/09	5/09
	NATM2	5/22/09	6/09		StarTrek	5/7/09	5/09		NATM2	5/22/09	6/09
	StarTrek	5/7/09	5/09	Tampa Cha	MVA	3/27/09	5/09		StarTrek	5/7/09	5/09
	UnderSea	2/13/09			NATM2	5/22/09	6/09		UnderSea	2/13/09	
Seattle TP Reg	NATM2	5/22/09	6/09		StarTrek	5/7/09	5/09	Winnipeg	AfricaAdv	10/10/08	10/9/09
Seoul CGV	MVA	4/09	5/09	Tampa MOSI	Animalop	12/5/08	10/09		Greece	5/1/09	4/30/10
	NATM2	5/09	7/09		Extreme	11/14/08			UnderSea	2/13/09	
	StarTrek	5/15/09	6/09		UnderSea	2/13/09			Watchmen	4/17/09	
Seoul Wanh CGV	StarTrek	5/15/09	6/09		VanGogh	3/13/09	8/31/09	Woodbridge AMC	MVA	3/27/09	5/09
Shakopee	JIAC	5/12/09	11/1/09		Watchmen	3/28/09	5/09		NATM2	5/22/09	6/09
Shanghai PC	MVA	3/27/09	5/09	Tarentum Cmk	D&W3D	4/17/09	12/31/09		StarTrek	5/7/09	5/09
	NATM2	5/09	7/09		MVA	3/27/09	5/09	Woodbridge Cpx	MVA	3/27/09	5/09
Shanghai STM 3D	DS3D	7/1/08	6/30/09		NATM2	5/22/09	6/09		NATM2	5/22/09	6/09
Shari	FSOS				StarTrek	5/7/09	5/09		StarTrek	5/7/09	5/09
Shijiazhuang	FON	4/1/09	10/31/09	Tempe Imx	UnderSea	2/13/09		Woodland Hills AMC	NATM2	5/22/09	6/09
	OO	2/1/08	2/1/10	Tigard Reg I	MVA	3/27/09			StarTrek	5/7/09	5/09
Shreveport	Animalop	9/13/08	9/13/09		NATM2	5/22/09	6/09	Woodridge Cmk	MVA	3/27/09	5/09
	SC	1/2/09	12/31/09		StarTrek	5/8/09			NATM2	5/22/09	6/09
Simi Valley Reg	MVA	3/27/09	5/09	Tijuana	Alps	8/1/08	9/1/09		StarTrek	5/7/09	5/09
	NATM2	5/22/09	6/09		Animalop	4/1/09	10/31/09	Yellowstone	L&C	6/15/02	
	StarTrek	5/7/09	5/09		Bugs	10/30/06		Ypsilanti NA	MVA	3/27/09	5/09
Singapore DC	D&W3D	4/1/09	12/31/09		SeaMonst	2/7/09	10/31/09		NATM2	5/22/09	6/09
Singapore SC	Alps	11/1/08	5/1/09	Toluca Cpl	NATM2	5/09	7/09	Zion	ZionCany	5/24/94	
	SeaMonst	2/28/09	2/10		StarTrek	5/7/09	5/09				
	VanGogh	5/1/09	10/31/09	Tomball San	MVA	3/27/09	5/09				
Sinsheim	FMTTM	4/2/09	4/10		NATM2	5/22/09	6/09				
Sioux Falls	FightPil	5/23/09	10/2/09		StarTrek	5/7/09	5/09				
	HOTB	1/24/09	5/22/10	Toronto Cpx	MVA	3/27/09	5/09				
Sofia CC	Bugs	9/21/07			NATM2	5/22/09	6/09				
	MVA	4/09	5/09	Toronto OP	UnderSea	2/13/09					
	SeaMonst	12/08	12/09		HOTB	5/16/09					

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
3DSun	3D Sun	2008	K2	Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX
AEK	Africa's Elephant Kingdom	1998	IMAX	RATW	Ride Around the World	2006	GSF
AfricAdv	African Adventure 3D	2007	3D nWP	Rheged	Rheged: The Lost Kingdom	2000	unk
Alamo	Alamo: The Price of Freedom	1988	MFF	Roar	Roar: Lions of the Kalahari	2003	NGD
Alaska	Alaska: Spirit of the Wild	1997	HMNS	SAA	Shackleton's Antarctic Adventure	2001	NGD
Alps	Alps: Giants of Nature, The	2007	MFF	SAL	Shine A Light: The IMAX Experience	2008	PPC
Amazon	Amazon	1997	MFF	SC	Storm Chasers	1995	MFF
Animalop	Animalopolis	2008	3D K2	SeaMonst	Sea Monsters: A Prehistoric Adventure	2007	NGD
ATSOT	Across the Sea of Time	1995	3D SPC	Sharks3D	Sharks 3D	2004	3D 3DEL
Bears	Bears	2001	PCI	SI	Survival Island	1995	IMAX
Beavers	Beavers	1988	SLC	SM3	Spider-Man 3: The IMAX Experience	2007	SPE
BP	Blue Planet	1990	IMAX	SpaceSta	Space Station	2002	3D IMAX
Bugs	Bugs!	2003	3D SKF	StarTrek	Star Trek: The IMAX Experience	2009	PPC
CDS	Cirque du Soleil: Journey of Man	1999	3D SPC	SU	Straight Up: Helicopters in Action	2002	SKF
CRA	Coral Reef Adventure	2003	MFF	Supespee	Super Speedway	1997	SLC
CV	Cosmic Voyage	1996	IMAX	T40	Titanica (short)	1992	IMAX
Cyberwor	Cyberworld 3D	2000	3D IMAX	ToFly	To Fly!	1976	MFF
D&W3D	Dolphins & Whales 3D	2008	3D 3DEL	TR	Thrill Ride	1997	SPC
DinoAliv	Dinosaurs Alive	2007	3D GSF	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
DinoGOP	Dinosaurs 3D: Giants of Patagonia	2007	3D SHE	TRF	Tropical Rain Forest	1992	SMM
DIS	Destiny in Space	1994	IMAX	TTL	To The Limit	1989	MFF
Dolphins	Dolphins	2000	MFF	U23D	U2 3D	2008	3D NGD
DS3D	Deep Sea 3D	2006	3D IMAX	UnderSea	Under The Sea 3D	2009	3D IMAX
Everest	Everest	1998	MFF	VanGogh	Van Gogh: Brush with Genius	2009	MFF
Extreme	Extreme	1999	GSF	VOTDS	Volcanoes of the Deep Sea	2003	SLC
FightPil	Fighter Pilot: Operation Red Flag	2004	K2	Vulcania	Vulcania	2002	unk
FMTTM	Fly Me to the Moon	2008	3D K2	Watchmen	Watchmen: The IMAX Experience	2009	WB
FON	Forces of Nature	2004	NGD	WATE	Wild Australia: The Edge	1997	MSI
FSOS	Four Seasons of Shiretoko	1988	unk	WildOcea	Wild Ocean	2008	3D GSF
Galapago	Galapagos	1999	3D IMAX	WS3D	Wild Safari 3D	2005	3D NGD
GC	Grand Canyon: The Hidden Secrets	1985	NGD	WTW	Wired to Win	2005	NGD
GCA	Grand Canyon Adventure	2008	3D MFF	ZionCany	Zion Canyon (aka TOTG)	1994	BFI
GP	Greatest Places, The	1998	SMM				
GreatNor	Great North	2000	BFI				
Greece	Greece: Secrets of the Past	2006	MFF				
HaunCast	Haunted Castle	2001	3D NGD				
HCBTD	Hearst Castle: Building the Dream	1996	NGD				
HOTB	Hurricane on the Bayou	2006	MFF				
HumanBod	Human Body, The	2001	NGD				
ITD	Into the Deep	1994	3D IMAX				
JGWC	Jane Goodall's Wild Chimpanzees	2002	SMM				
JIAC	Journey into Amazing Caves	2001	MFF				
JTM	Journey to Mecca	2009	SKF				
Kilimanj	Kilimanjaro	2002	HMNS				
L&C	Lewis & Clark: Great Journey West	2002	NGD				
LivingSe	Living Sea, The	1994	MFF				
LOLL	Legend of Loch Lomond, The	2002	SKF				
MagDes	Magnificent Desolation	2005	3D IMAX				
MJTMM	Michael Jordan To the Max	2000	GSF				
MOE	Mysteries of Egypt	1998	NGD				
MOF	Magic of Flight, The	1997	MFF				
MOTGL	Mysteries of the Great Lakes	2008	SN				
MOTN	Mystery of the Nile	2005	MFF				
Mummie3D	Mummies 3D	2008	3D GSF				
Mummies	Mummies: Secrets of the Pharaohs	2007	GSF				
MVA	Monsters vs. Aliens: An IMAX 3D Exp.	2009	3D PPC				
MysticInd	Mystic India	2005	GSF				
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D IMAX				
NATM2	Night at the Museum 2	2009	FOX				
ND	Neelkanth Darshan	2005	unk				
Niagara	Niagara: Miracles, Myths, and Magic	1987	NGD				
OO	Ocean Oasis	2000	SFI				
OW3D	Ocean Wonderland 3D	2003	3D 3DEL				

May 2009 Bookings Count

#	Film	#	Film	#	Film	#	Film
199	NATM2	5	HaunCast	2	MysticInd	1	LivingSe
195	MVA	5	L&C	2	Niagara	1	LOLL
172	StarTrek	5	MagDes	2	OW3D	1	MJTMM
61	UnderSea	4	CRA	2	SU	1	NASCAR
30	SeaMonst	4	Everest	2	ToFly	1	ND
28	FMTTM	4	HumanBod	2	VOTDS	1	Ozarks
20	DinoAliv	4	OO	2	Watchmen	1	RATW
17	DS3D	4	Supespee	2	WTW	1	Rheged
16	D&W3D	3	AEK	1	3DSun	1	SAL
16	WildOcea	3	AfricAdv	1	Alamo	1	SC
13	GCA	3	DIS	1	Alaska	1	SI
10	Animalop	3	Galapago	1	Amazon	1	SM3
10	Bugs	3	Greece	1	ATSOT	1	T40
10	FON	3	ITD	1	Bears	1	TR
10	Mummies	3	JIAC	1	BP	1	Trex
9	Alps	3	MOE	1	CDS	1	TRF
9	FightPil	3	MOF	1	CV	1	TTL
8	HOTB	3	MOTN	1	Dolphins	1	Vulcania
8	MOTGL	3	Roar	1	Extreme	1	WATE
7	JTM	3	SAA	1	FSOS	1	ZionCany
7	Sharks3D	3	WS3D	1	GC		
7	VanGogh	2	Beavers	1	GreatNor		
6	Mummie3D	2	Cyberwor	1	HCBTD		
6	SpaceSta	2	DinoGOP	1	JGWC		
6	U23D	2	GP	1	Kilimanj		

Directory of Organizations Mentioned in this Issue of LF Examiner

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SKF 259 Lakeshore Blvd. East, 2nd Floor Toronto, ON M5A 3T7 CANADA Tel: 416-367-0440 Fax: 416-535-3414 www.skfilms.ca #</p> <p>Sky High Entertainment, Inc. SHE 777 Boul. Lebourgneuf #160 Quebec, QC G2J 1C3 CANADA Tel: 418-682-1443 Fax: 418-682-1655 www.shemovie.com</p> <p>Slowhand Cinema Releasing SCR 4751 Wilshire Blvd., 3rd Floor Los Angeles, CA 90010 USA Tel: 323-549-4316 www.slowhandcr.com</p>
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SHORTS

Night at the Museum opens

Night at the Museum: Battle of the Smithsonian opened on May 22 on 7,000 conventional and 160 IMAX screens in North America, taking in \$53.5 million in the first three days of the Memorial Day weekend, of which an estimated \$4.1 million was from IMAX tickets. This represents about 8% of the box office from 2.2% of the screens. It is the sixth-best total for a three-day opening weekend, but its \$25,625 per-screen number is well below average for a DMR title, ranking 18 out of 28.

The world premiere of the sequel to 2006's *Night at the Museum* was held at one of the filming locations, the Smithsonian's National Air and Space Museum in Washington, DC, on May 14. Most of the top stars were present, including Ben Stiller, Robin Williams, Amy Adams, Hank Azaria, Luke Wilson, and Ricky Gervais, as well as director Shawn Levy. Although there was no literal red carpet, the outside of the museum was thronged by fans hoping to get an autograph, and the inside by reporters, photographers, and video crews interviewing the actors.

Box Office Mojo reported that "the Smithsonian itself...was the picture's top-grossing venue," on opening weekend, without stating which of the two IMAX theaters showing the film it meant: Air and Space or the National Museum of Natural History.

Star Trek breaks records

Paramount Pictures' *Star Trek* opened on Thursday, May 7, on 7,400 screens in

3,849 domestic theaters, including 138 IMAX screens, 68 of which were digital. It took in \$79.2 million in its first four days, of which \$8.5 million came from the IMAX houses, almost 11 percent of the gate from less than 2% of the screens. The IMAX total topped the previous DMR

Blue Man Group chooses director

The Blue Man Group and producer Charlotte Huggins have chosen David Russo to direct the untitled giant-screen 3D film it is developing (see *The Biz*, LF Examiner, October 2008). Russo, who has directed commercials and short films, presented his first feature, *The Immaculate Conception of Little Dizzle*, at this year's Sundance Film Festival.

Russo told *Daily Variety* that the film will be about "the Blue Men entering the brain of a socially and creatively congested person and observing his neural patterns and his habitual brain functions and memory and altering it in a way that helps him bring his

inside life outside."

Written by Lisa Robinson, the film is intended primarily for the institutional giant-screen market. "We have to entertain with the science being solid," Russo said. "That's very important to me, having come from that sphere."

The original Blue Man team, Chris Wink, Phil Stanton, and Matt Goldman, will star in and score the film. Production is set to start early next year for a release in 2011.

GSCA film awards voting open

Members of the Giant Screen Cinema Association may cast their votes for the GSCA Film Awards by June 1 at the association's Web site: www.giantscreencinema.com. Five original giant-screen films are nominated for five awards, including Best Film for Learning, Best Original Score, Best Sound Design, Best Cinema-

(see *SHORTS* on page 16)



The world premiere of *Night at the Museum: Battle of the Smithsonian* at the Smithsonian's National Air and Space Museum in May. L to r: Luke Wilson, Robin Williams, Hank Azaria, Ben Stiller, Amy Adams.

record holder, *The Dark Knight*, which grossed \$6.3 million in its three-day opening in 96 theaters last July.

The second weekend in IMAX theaters saw a 27% decline to \$5.3 million, which was still the best second weekend for an IMAX release, and a lesser drop than conventional screens, whose grosses fell by 43%. After 11 days, global IMAX box office stood at \$19.9 million.

Star Trek's third weekend IMAX total was about \$500,000, mostly from midnight shows, the only slots left when most IMAX screens opened Fox's *Night at the Museum: Battle of the Smithsonian*. The Ben Stiller sequel had been scheduled for May 22 well before *Star Trek* was shifted from a late 2008 release to May 2009. (See item above.)

The good *Star Trek* news was offset by a wave of Web criticism of the IMAX digital format a few days after the opening. (See article on page 1.)